Issue #86 | Fall 2018

Get On Board

Where Music Makes a Difference: An Interview With Kim and Reggie Harris

Also in this issue:
2018 Annual Conference Preview • Dr. Tawnya Pettiford-Wates Threshold Choir • Rituals and Rhythms • Hambone • and more...

Issue #86 | Fall 2018

IN THIS ISSUE: Get On Board

Where Music Makes a Difference: An Interview With Kim and Reggie Harris

Walking Each Other Home

Doing the Hambone

An Interview With Dr. Tawnya Pettiford-Wates

Seeing Through Music, Part II

Departments

Letter From the Editor

New Sounds

Reports

Presidents' Message

The CMN 2018 Annual International Conference

Faces to Know: Conference Committees

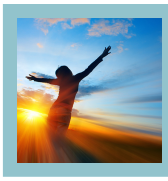
2017–2018 CMN Board of Directors: A Photo Essay

Spotlight on Outgoing Board Members

Songs

Get On Board
Traditional

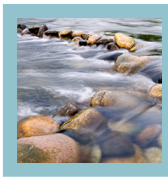
Wade in the Water
Traditional



But You Do
Randy Sharp & Dave Kinnoin

What Light Do You Shine in the World?
Kate Munger

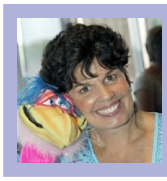
Sending You Light
Melanie DeMore



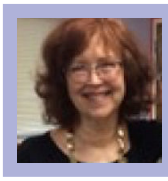
Soften My Heart
Kate Munger

Columns

Let's Talk Tech
Technology Tips and Tricks



Music In Bloom
The Transition Train



Music With Older Kids
Rituals and Rhythms, Part I

Pro Song
Bringing History to Life in Song

Thoughts To Chew
Play?

Letter From the Editor

by Ginger Lazarus

Greetings, CMN!

It is my great honor to assume the editorship of *Pass It On!* after three years as copy editor. I've met many of you at conferences and regional gatherings, and worked with some on your articles and columns. I've also been soaking up the wisdom and passion that is CMN by getting to know your music, your work, and your stories.

The theme for this issue comes from a song I remember learning in grade school. In "Get On Board," the nineteenth-century spiritual featured in our Songs section, the train signifies spiritual salvation—though, like many spirituals, it also could have been a code[1] for the Underground Railroad to freedom. Certainly the same song served well as an anthem for the Civil Rights movement.

While the world today feels dangerous and shaky to many, these seismic shifts are also opening doors to new possibilities. And so this theme does serve, in part, as a challenge: When we are presented with the opportunity to join up with a powerful force hurtling in a new direction, will we take it? When we are pushed to look at ways to make CMN—or our classrooms, or our communities, or our world—more inclusive and more just, are we ready to "get on board"?

Some intense discussions have lit up the CMN online forum in the last year, presenting serious questions about the songs we sing, our responsibility to understand history and context, and ultimately, who feels included or excluded in our community. The CMN Board of Directors, and our Conference Co-Chairs, have taken these questions to heart and woven them deeply into the programing for the upcoming conference in Ohio. In this issue, you will find a special conference preview in our interviews with Magic Penny Award recipients Kim and Reggie Harris and conference keynote speaker Dr. Tawnya Pettiford-Wates. They dive head-on into the history of racism in America and its traumatic legacy, and also show, as does Devin Walker in his glorious Hambone feature, that music is a vital source of resilience and resistance in African American culture.

In a slightly different vein, Kate Munger and Val Smalkin explore music as a means of empowering and uplifting other vulnerable populations. Kate describes the work of the Threshold Choir, which sends singers to the bedsides of people with terminal illness, as well as into prisons. Val gives us the second installment of her songwriting and recording adventure with students at the Maryland School for the Blind. Both are not to be missed!

Songs in this issue include two powerful African American spirituals, as well tenderly spiritual melodies from the Threshold Choir. And to round it out, we have "But You Do," a rousing member-created anthem about belonging. Our columnists found imaginative ways to weave this issue's theme into their offerings, from Pro Song's tips on writing songs about history to Music In Bloom's playful invitation to hop on board "The Transition Train."

PIO! would not be where it is today without the leadership of our departing editor, Brigid Finucane. Brigid and I debuted together in Fall 2015, along with a fresh look for our newly digital publication. Her high standards and broad vision for the journal pushed us to expand content and add design elements, resulting in a visually and thematically cohesive publication. I cannot thank Brigid enough for her guidance and friendship these last three years. I am also eternally grateful that our incredible teammates—Carl Foote, Kim Ziolkowski, and Val Smalkin—will stay in the trenches with me, and that Brigid, as editor emeritus and content advisor, is never farther than an e-mail away.

And finally, I extend a hearty welcome to our new copy editor, Heather Taylor, whose keen eyes went over every letter in this issue. In addition to her wide-ranging editorial experience, Heather comes to *PIO!* with a background in early childhood and elementary education and a great love of music. We are lucky to have her!

Hope you will get on board and join these many new ventures. Perhaps they will lead you to discover, as Kate Munger's song so beautifully puts it, what light you shine in the world.

---

1. https://childrensmusic.org/pass-it-on/songs/wade-in-the-water.aspx

Where Music Makes a Difference

An Interview With Kim and Reggie Harris

by Stuart Stotts[1]

I sat down virtually with Kim and Reggie Harris over the course of several weeks. During this time, Reggie was crisscrossing the country and Kim was in Ghana. Technology makes all things possible: by phone, Skype, e-mail, and text message, the powerful and uplifting story of these two musicians unfolded like a quilt made of song, story, community, justice, and hope.

Kim and Reggie have been singing together for over forty years. They've done thousands of school assemblies, hundreds of residencies, and perhaps as many teacher trainings. They focus on the power of song but in particular, they help to bring stories of the Underground Railroad and Civil Rights Movement to the eager ears of children and adults alike. That's not all. Kim has a deep background in sacred music. One part of receiving her PhD was composing a Mass for Roman Catholic churches based on spirituals. Although they are both songwriters, lately Reggie has a greater focus on writing and performing songs for grownups, and his new CD, Ready to Go *(soon to be available on the website here*[2]*), is a testament to his skills and his soulful presence as a writer and performer.*

Kim and Reggie have a wealth of wisdom, story, experience, and depth that goes on and on. I can share only part of what I was privileged to hear.

Stuart: So, let's start with your own beginnings. What brought you to this life of music?

Reggie: I was raised in the church and anchored in a community of song, surrounded by song. And the messages that were transmitted were not narratives but were rather messages that said, "life will be difficult and song and community and connection will get you through." That was the essence of what we sang in church.

Although I was raised in the church, I began to question the dogma. But I realized that there were some people who are certain ways most of the time and other people who are certain ways all of the time. And I wanted to be someone who you could depend on to be who I was, all of the time.

I also came out of camp counseling. I didn't expect that singing with kids would be the biggest part of what I did for a while but it became that for many years.

Kim: I grew up singing many cautionary narratives in songs about "Letting the Ball Roll" and "Pins and Needles." My childhood was surrounded by songs in Philly public schools and in my family and in Church.

The Presbyterian Church I grew up in was certainly less demonstrative in worship style than Reggie's Baptist church. Although it was quieter and featured hymn singing of songs such as "Fairest Lord Jesus," aka "Beautiful Savior," a few spirituals did find their way into the weekly worship. "Let Us Break Bread Together on Our Knees." It was in school, however, that I learned about the secret Underground Railroad codes in the songs. It was also there, through hearing and seeing assembly programs, that I caught the bug of wanting to make music and tell stories to young people.

How did you move into making music as your vocation?

Reggie: When we first started working together, there was an idea of *entertainment first*. Were we interesting enough to keep attention? Fairly early on, the key was that we were safe and engaging and had information about history and the world, in particular about interesting stories and singable songs. We were very aware that all these audiences out there had no idea about African American history and history in general and the struggle it has been.

From the days of bars and concerts, we began traveling the country and seeing how we were treated. First there was shock, and then there was anger. We started out touring across the nation, playing college campuses, ushered into a world at the end of the coffeehouse circuit. When we showed up, we were automatically different. People were nice enough. First year, we got a six-week tour. We were different and we were underpriced. Even at a campus with a thriving audience, the numbers would be down for us. And many people wouldn't book us again, or they'd turn us over to the Black Student Union, thinking that they would want to use us. But with that recommendation by white people, there was no way that students of color, who were facing discrimination on campus and in town, would see us as an asset to their programming. Late 1970s and early '80s, work was hard to come by, except in February (Black History Month.) It became apparent that we were being discriminated against, being African American in a society where that's hard.

We didn't get much work and wondered if we could make a living. Then we found out that the Philadelphia Folk Song Society had a program called the Odyssey of Folk Music. You could choose a topic where music made a difference in history and get booked for a week in schools. They were trying to build a future folk audience. We picked the Underground Railroad because of a small thing about code songs Kim remembered from fifth grade. It was 1982. We did a little research and put together a half-hour show, did five shows, and then began to offer that program to colleges too.

> **"Song gives an outlet and a connection to the murdered and trafficked ancestors and helps to strengthen our resolve to work for abolition in our time and circumstances."**

Kim: As we struggled to teach young people and to correct misrepresented narratives to more seasoned people, how could we represent these horrors? Song gives an outlet and a connection to the murdered and trafficked ancestors and helps to strengthen our resolve to work for abolition in our time and circumstances.

And during this current trip to Ghana at the Elmina and Cape Coast slave dungeons, certain songs came to mind. "Oh Lord How Come Me Here, I Wish I Never Been Born." What else but cries, moans, screams, and finally songs (spirituals) in the "New World" could accompany the horrific journey of the ancestors?

Reggie: The program focused on codes and the agency of African-Americans in their own struggle for justice and freedom. The original myth was that it was kind white people helping poor black people. In fact, black people had a huge role in the Railroad. Our first recording was called *Music on the Underground Railroad*, and it contained the spirituals "Oh, Freedom" and "Wade in the Water." It was a way into folk music societies that saw us as "too contemporary" or "not ethnic enough." They weren't going to let us do James Taylor and Cat Stephens or our fledgling original songs, so we found a niche. We were grateful to have a niche like that.

That opened up bookings at community centers and more schools, and we met an agent in '86 who felt she could book us at institutions and concerts and festivals. Eighty percent of our work in the 1980s was around this topic.

Kim: Young people would ask, "Were you slaves? How do you know so much about all of this?" This of course makes us laugh. We don't ask them if they think that we are 150 years old...they are quite likely to say YES!

Reggie: This led to a larger celebration of Black History, edging toward Civil Rights. Researching that show lit a fire about what we were willing to do. The stories were crushing—person after person overcoming struggle and hatred and lynching and murder and violence.

Kim: This eventually lead to our working with the Kennedy Center for the Performing Arts, offering workshops for teachers on the history and music of both the Underground Railroad and the modern Civil Rights Movement. And yes, though many things are written down and recoded digitally, it is STILL the oral transmission of traditions—live singing and storytelling—that captures the imagination.

How do two black people stand in front of mostly white audiences and talk about what black people have endured without paralyzing the audience?

Reggie: I have learned that, as folks like C. T. Vivian from SCLC would say, you realize you are working on something larger than yourself. And people are where they are and you have to meet them there, and hold them in your heart, with the possibility of transformation and get used to the fact that the likelihood that we would see the results was unlikely.

At all times, I need to present what I have with thoughtful compassion, including singing to audiences who reek of privilege. The real task is to approach the presentation of what I do with as much clarity and openness as I can muster. And I need to believe in the material itself. And always point with anything toward that sense of hope.

And how challenging are you willing to be with teachers and kids?

Reggie: In a program today, I talked about how the Birmingham Children's Crusade[3] used kids as part of the civil rights movement. That led to a discussion of the Parkland, Florida, students. This was with third graders.

It's important to know what has already been discussed with kids, know their context. We talked about what made it possible for those kids to step up in the Birmingham Children's Crusade and what it would take today. I want to make kids and adults aware. I will take on lynching and I will take on gun violence.

I see my gift as being relational and empowering, not about telling people what to do. At the end of a show about the Underground Railroad, I will say, "You should know that people are still in slavery right now all around the world including here in America. You can look it up, so the work isn't over."

> **"At the end of a show about the Underground Railroad I will say, 'You should know that people are still in slavery right now all around the world including here in America. You can look it up, so the work isn't over.'"**

There's also power in story versus slogan. Let the story do the work, but don't be afraid to let it hang there. In any given show, the hint of slogan shuts people down. Even in a historical show, the anthems are actually distancing. One of the hallmarks of the work we've done over the years is the stories that we tell. The way we tell the story is as important as what the story itself is.

Kim: Now that I am a college professor, I still remember this, even as I struggle to help young people to understand and appreciate how these traditions work, by connecting and engaging and transmitting the history, culture, and tradition of peoples. There are times when I will say, "Story time," and simply sing to them and tell stories. Then of course there is a quiz on the material and how it connects to the time period we are studying. They may not remember that material, but I know they will remember the stories and walk down the hallowed halls of academia, humming "Wade in the Water."

Reggie: Today for the wrap up, I needed to say something to give them a sense of the weight of it all. I asked for two things they remembered from the story. The answers came back: Kids don't have to wait until they grow up. People need to try to get along, and even though you may not feel that these people are your brothers and sisters, you still need to treat them well.

I want kids to realize they are important, that they matter. And I want them to realize that they can do something. They are not powerless to find something to do. Small things change the world.

> **"The music [students] hear in childhood may be some of the best, most engaging, and most positive music they hear in their lives."**

Kim: These days, I am a professor at Loyola Marymount University in Los Angeles. I teach "In Search of a Way" and "African-American Religious Experience." I continue to use music in my teaching. Many of the younger students enjoy and take part. By the time they get to third and fourth year, many students just sit there. They'd rather talk about singing than participate. And fun is right out of the question, even if the fun has to do with the subject matter and the students will be tested on it. That scenario feels sad to me, but I will keep going and there will be music. When I teach about rituals and use family and childhood memories to elucidate the ritual process, many of their best and most clear memories and learnings are surrounded by and steeped in music. Except for the songs on the radio, streamed, and on commercials, the music they hear in childhood may be some of the best, most engaging, and most positive music

their hear in their lives. Believe it or not, "You Are My Sunshine" is a real favorite. That surprised me!

Speaking of surprises, I am writing and speaking this over a very long distance phone and broadband line, from Ghana, West Africa. The music and dance permeates the life and spirituality of the people, in their many different ways of expressing spirituality.

What stood out for me yesterday, however, was a song I sang in childhood. It was "Never Smile at a Crocodile," from Disney's *Peter Pan*—"No, you can't get friendly with a crocodile / Don't be taken in by his welcome grin / He's imagining how well you'd fit within his skin." After a tour of the rainforest and a canopy walk about thirty meters above the forest Kakum National Park, the LMU Study Abroad students and faculty ate lunch nearby. In the pond at the restaurant were crocodiles. Yes, I went with the small group to see one up close; yes, I got to VERY CAREFULLY touch the back of this prehistoric reptile. Amazing, awesome, sacred. And music came to mind. There I was in Ghana humming "Never Smile at a Crocodile" and realizing the wisdom of the song. WHEW!

(Never thought I'd actually have to be reminded about crocodiles!)

Reggie: I sang that song too! Never forgot the message.

Kim: What I want to say to CMN members is: *Please keep doing your work, writing your songs, teaching your musical traditions and engaging with young people!*

Reggie: Thank you all for honoring us with this marvelous award. We are so grateful for your recognition and support for the work we have been doing for all these years. As you know, it's both a challenge and a gift. But the love and concern that drives the mission also renews the heart and mind in times like these. We are all partners in the joy and in the struggle. I feel so energized by the energy of this musical family. We are needed now, more than ever.

---

1. https://childrensmusic.org/pass-it-on/authors/stuart-stotts.aspx
2. http://www.kimandreggie.com/cds_001c.htm
3. https://www.biography.com/news/black-history-birmingham-childrens-crusade-1963-video

Walking Each Other Home

Threshold Choir

by Kate Munger[1]

In November of 1990, I sat nervously by my friend Larry's bedside, unsure what to do as he lay close to his death. He was comatose and agitated. To deal with my fear, I started singing, and right away we both started to calm down. I sang the same song to him for two-and-a-half hours, and at the end of that time, realized that I had rediscovered something ancient, deeply human, and very exciting. I knew I had given him the best gift I could, and I knew there were other singers who would readily offer their voices at the bedsides of people who were dying or incarcerated. However, I didn't have the computer skills or the musical knowledge to start what has now become the Threshold Choir.

I spent the next decade teaching music in the classroom to get ready. Lucky me, during this time I met Sarah Pirtle, who introduced me to Children's Music Network. CMN became a major resource for songs about love, about peace-building, about making friends, about trees, about who was already here in 1492, about courage, about owls, about saying "Goodnight," about "Passing It On!" The Conference was also a highlight of my October for many years and a source of great friends.

In 2000, when I started the first of now over 200 Threshold Choirs, I became aware of a sense that I was now fulfilling my life's assignment. As each choir started, basically from singers sharing with other singers, I could feel that sense growing. Everything I had learned, everyone I loved, every skill I had acquired in my life this far was poured into this work. It was tremendously satisfying and exhilarating to bring this essential human offering to the world. In the first four years, I started ten choirs in the San Francisco Bay Area. Then, following a miraculous 2006 article about the choir[2] in *Real Simple* magazine, the speed and depth of our growth changed dramatically.

We go to a bedside when invited in groups of three or four. We slip in, sing softly, honoring whatever is happening to this person and their beloveds. We welcome friends, staff, and family to sing with us and to continue singing after we're gone. We have created a remarkable repertoire of original songs, many of which come from the experience of being at a bedside, mostly written by amateur and first-time songwriters. The choir has grown organically and very swiftly, partly because of miraculous media coverage, partly because it's a way to use our voices, our most precious gift, in service.

For fifteen years now, we have sung with women inmates at our county jail facility on a weekly basis. They are invited to join us if they want, and they can all hear us singing, so the value and the vibration reaches into every cell

and every heart. Then five years ago, we were invited to facilitate a spirit singing session with men at San Quentin who have been incarcerated for more than twenty years. This is a monthly sing with men who are so kind to us; they are like the kindest monks in a fantastic monastery. We have formed deep and very loving bonds with them. I wish that every correctional facility could have a community chorus connected to it so that when inmates are released, they have friends on the outside with whom they have sung who can help them as they create a new life.

After an eighteen-year hiatus, I attended the CMN Gathering last fall in Cape Cod. What a delight to see old friends, to sing favorite songs again, AND to recognize that there is an interface between the Threshold Choir and CMN—in the friends, in the songs, and perhaps most importantly, the community that develops out of friends and songs. There are songs suitable to sing with children OR at the bedside of someone who is dying. I want to share with you the lyrics of four songs that lie in that precious place.

> I am sending you light, to heal you, to hold you.
> I am sending you light, to hold you in love.[3]
> (words and music by Melanie DeMore)
>
> You are not alone; I am here beside you.
> You are not alone; I am here now.[4]
> (words and music by Kate Munger)
>
> We are all just walking each other home.[5]
> (words by Ram Dass, music by Kate Munger)
>
> Soften my heart/Suavizando mi corazon.[6]
> (words and music by Kate Munger)

While our *groan up* exploration of meaning that can accompany our contemplation of death isn't necessarily appropriate for five-year-olds, they can relate to these lyrics. They can have a conversation about what "Walking Each Other Home" or "Soften My Heart" means to them.

I know that my decade of delight with CMN was pivotal in finding my personal path with the Threshold Choir. I saw the power of song on newborns and children; it simply followed that the power of song had value at the end of life. I thank Sarah Pirtle, all my friends at CMN, and those of you who keep this magnificent organization thriving and growing. And now, retired from running the business of the Threshold Choir and able to enjoy singing more of the time, I am proud of this precious work of singing at bedsides, this remarkable community of singers whose delight and calling is to serve with their voices those who are dying or incarcerated and their loved ones.

---

1. https://childrensmusic.org/pass-it-on/authors/kate-munger.aspx
2. https://childrensmusic.org/pass-it-on/images/features/threshold-choir/Real Simple article.pdf
3. https://childrensmusic.org/pass-it-on/songs/sending-you-light.aspx
4. https://childrensmusic.org/pass-it-on/images/features/threshold-choir/You Are Not Alone.pdf
5. https://childrensmusic.org/pass-it-on/images/features/threshold-choir/Walking Each Other Home.pdf
6. https://childrensmusic.org/pass-it-on/songs/soften-my-heart.aspx

Doing the Hambone

by Devin Walker[1]

I first learned the Hambone in the fourth grade. I'm not sure how or why, but I recall there was a Hambone competition among my schoolmates and I came in second place to my friend Gary.

It really did come to me naturally because I don't remember anyone teaching it to me, nor do I remember watching any videos.

I love doing the Hambone because it's an excellent example of how the human body was the first percussion instrument, which means everyone can be a percussionist. I like to call it the *ultimate instrument of inclusion*.

The Hambone is an African drum technique that uses the entire body as a drum set to produce different sounds. It also has a crucial place in American history, deriving its name from the resourcefulness and creativity of communities of enslaved African people. According to PBS Learning Media:

> The hambone (the bone of a ham) was used to make a big pot of soup, which, with lots of water, and little scraps of vegetables and spices, was stretched to feed many families. That same hambone would be passed around and used repeatedly in different pots of soups, making something from nothing as a way of survival. The word "hambone" was then adopted as the name of the system of improvised rhythmic body music that enabled slaves to make music without their drums. (2018[2])

Slave masters in the United States outlawed physical drums as early as the 1740s, when they learned that enslaved people were using drums to relay secret messages of freedom. I gained a greater appreciation for the Hambone after learning how it was used by Africans in early America as a means of communication. I'm honored to keep this wonderful tradition alive and to share it with the next generation through the song "I'm Doing the Hambone" on my new CD, *Be Yourself!*[3]

"I'm Doing the Hambone" by Uncle Devin[4]

As a teaching artist, I have conducted residency programs with elementary school students on how to use body percussion to help children say their names; demonstrate an understanding of syllables and verbs; and how to count money. I also add it to my assemblies and live shows to reinforce to children that they use percussion instruments every time they clap their hands, stomp their feet, or snap their fingers to make music.

As I say to most of my audiences, “Life is a drum, so beat it!”

---

1. https://childrensmusic.org/pass-it-on/authors/devin-walker.aspx
2. https://whut.pbslearningmedia.org/resource/afriam.arts.music.hambone/africanafrican-american-culture-hambone/
3. http://www.theuncledevinshow.com/new-cd
4. https://www.youtube.com/watch?v=a0LirYOXwRA

Healing From the Past, Creating the Future

An Interview With Dr. Tawnya Pettiford-Wates

by Ginger Lazarus[1]

As a teacher, theater artist, PIO! *editor, and seeker of deep discussion on social justice issues, I got pretty excited when I learned that Dr. Tawnya Pettiford-Wates was to be the keynote speaker for the 2018 CMN Conference. Dr. T, as she is known to her students, is a playwright, director, actor, poet, writer, and teacher. Currently a member of the theater faculty of Virginia Commonwealth University in Richmond, her rich history of artistic achievement spans acting roles on stage, screen, and television; featured voice talent in a video game; and director of many highly regarded productions. In 2001, she founded the Conciliation Project*[2] *(TCP), a theater company with the bold mission of creating works that directly confront stories of racial injustice and oppression in United States history and present. Opening up painful and difficult conversations that shake audiences to their core is all part of a day's work for Dr. T.*

I could not wait to learn more about Tawnya's experiences and gather some background for the topics she will broach in her keynote this October. She graciously sat down with me (via Facetime) and shared her spirited wisdom.

Ginger: How did you come to do this work of dismantling racism through art?

Tawnya: It was not intentional, let me just say. It's very difficult work. It's like, I take medicine, but I don't really want to, but I recognize that I need to, so I make myself do it.

We lived in Seattle, Washington, for twenty-three years. I was the head of theater at what was then Seattle Central Community College, now Seattle Central College. I had a lot of leeway, and Seattle was one those places where they were really into collaborative learning, interdisciplinary work. So, I had an opportunity in a class to look at the archetype of uncle tom.

How did you think of looking at uncle tom, specifically?

When I was doing my dissertation a decade before that, I looked at uncle tom and tokenism within the arts community. Basically, it was coming back to something that I was curious about. I had no agenda, no idea about what it was going to be.

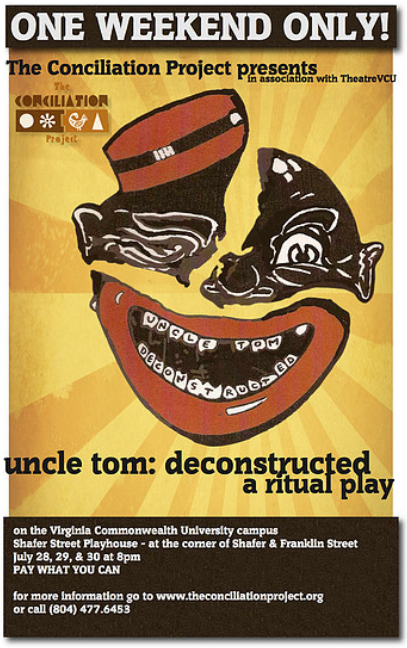
Do you mean "tokenism" as in a very limited representation of African Americans?

Yes! Like for example, communities of color don't normally use the word "diversity." And if we do, it's in a different way than in the dominant culture: that idea that when you have one person who is different, then all of a sudden you have diversity. And that idea of the burden of tokenism, you know, of being made the "authority." No group of people is monolithic! There's diversity within groups of people!

So, the class was announced, and I gathered the people who wanted to participate. It was a coordinated study, which meant we were using history, sociology, theater, and English, so people from all those disciplines could be involved. In this generation, a lot of people know the moniker of *uncle tom* but don't necessarily know where it came from or what it's attached to. So to begin with, we had to read *Uncle Tom's Cabin*, which some students vaguely remembered from secondary school English, but we delved into it with the language we have now and the understanding of our history as a country. And they recognized that the novel was problematic, in that Harriet Beecher Stowe was setting up an argument for and against slavery by contextualizing it in the frame of "the good master" and "the bad master" and "the good slave" and "the bad slave." She was an abolitionist and all that, but just the idea of saying "good slave" or "good master" was problematic. So, we began with that as our discussion, and we decided we were going to deconstruct uncle tom.

I have a particular method I use in devising theater, and we went about implementing that, when all of a sudden, a student raised his hand and said, "Dr. T, how are we going to do a play about deconstructing uncle tom when there's no black people in the class?"

And it was true. We had people from other groups—Asian, Latina, gay, lesbian—but we didn't have any African Americans. I had not even really looked at that as an issue, and so I said—it came to me from my muse—"We're going to do a minstrel show."


ONE WEEKEND ONLY!
The Conciliation Project presents
in association with TheatreVCU
The Conciliation Project
uncle tom: deconstructed
a ritual play
on the Virginia Commonwealth University campus
Shafer Street Playhouse - at the corner of Shafer & Franklin Street
July 28, 29, & 30 at 8pm
PAY WHAT YOU CAN
for more information go to www.theconciliationproject.org
or call (804) 477.6453

And of course, all their faces were horrified, and they went, "What do you mean?"

And I said, "Only, we're going to caricature white people and white culture in the same way black people and black culture is caricatured. So, we will have a black minstrel and a white minstrel."

Black people did not create minstrelsy. It was created by the white culture; you had white people donning black face and imitating black people as if they knew black culture. Later on, you had black people putting on black face to be a part of the theater tradition. So race, racism, white privilege, and white supremacy were at the center of every discussion we had.

We took away gender and sexual orientation—you were either a black minstrel or a white minstrel. When they first came in the room in costume and make-up, I could not tell who they were. I had worked with these people intimately for an entire quarter and I couldn't identify them. It was perfect, but it was horrifying too. It was painful—I think I started weeping, actually.

The play, *uncle tom de-constructed*, was a huge success, and at the end of the play we unmasked, right in front of the audience, as a part of the epilogue. We used some language from Peggy Macintosh's article "White Privilege:

Unpacking the Invisible Knapsack[3]"—people carry it around without even recognizing that they have it—as we were taking off their makeup. And the audience visibly and audibly responded when they recognized that there were no black people. They saw people of color taking off white makeup, and saw white people taking off black makeup. It was like—(*gasp*). As a person who had worked on diversity issues for a very long time, I had never witnessed or been a part of such an honest, open, transparent dialogue about race, racism, systems of oppression, and privilege as in that first dialogue. People in the audience were weeping, and we had to hand out tissues, which later became a part of our practice. You'll see at the conference!

You'll bring a huge box of tissues?

Yes. And we began to ask the audience to also wipe off *their* masks. Particularly we were talking about race and historic oppression and the trauma that creates in *all* people—all people, whether you are in the dominant culture, or in the culture that is historically oppressed—it creates dysfunction, disharmony, disunity amongst all people. And people were weeping, they were talking to us, they were talking to each other—it just started pouring out of them—and we recognized that we as a culture were in serious need of healing, that we all had been affected traumatically by racism, by white supremacy, by historic oppression.

I'm really struck by how this physical experience of the mask was able to tap into that so deeply.

I stood there in awe, literally, because I had never seen people talk so honestly and authentically about these issues—people of all colors and of all classes, a very eclectic audience. So, we recognized that we had something here and we needed to find a way to use it as a tool, because clearly it had therapeutic value.

> **"We were talking about race and historic oppression and the trauma that creates on *all* people. …And people were weeping, they were talking to us, they were talking to each other—it just started pouring out of them—and we recognized that we as a culture were in serious need of healing."**

That is how the Conciliation Project came out of a community effort to keep the original idea alive. We decided that we were going to be called the Conciliation Project, not the Reconciliation Project, because you can't redo something that you've never done before. The process is *hard*. It's hard. You have to be intentional about it. And it takes time! Kind of like in AA—once they admit and embrace the fact that they are alcoholics, they begin the practice of reconciling all the broken relationships they created. And truth-telling becomes a very important part of that, no matter how painful that truth is. In this work of undoing racism and repairing its damage, we recognize that, unlike in theater where you get instant gratification—the show's great, people applaud, it's over and you move on to the next thing—this was going to have to be ongoing: this was about a practice, and the practice involved a process, and that process went way into the future.

How has the process developed since 2001? At this point, how do you find ideas for new projects and develop them?

We decided the mission of the Conciliation Project is to promote, through active and challenging dramatic work, open and honest dialogue about race, racism, and systems of oppression in America in order to heal its damaging legacy. The idea overall is about healing from the trauma that these systems have caused historically. The next piece that we did was called *Genocide Trail*: *a genocide un-spoken*. A lot of people believe that Native Americans are no longer around, because they don't see what they saw in John Wayne Westerns—they don't see teepees, they don't see feathers. Or they believe that Native

Americans only live on reservations. We recognized that we had to start with the story of how America came to be. And in the Pacific Northwest, we had Native culture all around us that we could bring in to help us create this new piece. We had a multiplicity of tribal elders; we had a person from the tribes up in British Columbia who was now living in Seattle. They were our native consultants and connected us to various tribes in the region. We did a lot of work on reservations close to Seattle and we invited them to be a part of that process. So, that was the next piece that we did, and it was just as devastating because we continued to use the idea of minstrelsy. Native people are also minstrelized—I think it's just this year that the Cleveland Indians are going to retire their mascot, and that's great. I wish that the Washington team would do the same.

The next piece we created was called *Yellow Fever: the Internment* about Executive Order 9066, which affected a lot of people in the Seattle area specifically. It created the same kind of conversation, and again, we always unmasked, and we always had a dialogue. We NEVER put these horrible images and stereotypes and caricatures of groups of people on stage without being able to talk about it, without being able to unpack it.

The next play we did was *Stolen Land: border crossings*—which had to do with the Latin diaspora. The next piece we went into rehearsal for was about global sexism and sex trafficking—and that's when I got the offer to move to Richmond and take a position at Virginia Commonwealth University. Initially, I thought the company would stay in Seattle and I would just come back and work with them periodically. But the company moved to Richmond. A bunch of them just picked up and said, "Let's go to the heart of the Confederacy." If we're talking about where things began—

You can't get much more potent than Richmond.

Exactly. So, the work became about training people in this process. Most of the work is collectively authored, through a process whereby we study certain historic events, certain people in history, and attempt to get inside the psychology of what was going on at that time. We write, create skits and sketches, and that is put into the frame of minstrel storytelling. With minstrelsy, you're using music, humor, slapstick—all of these performative techniques that engage audiences in being entertained. They're being entertained but they're also being *edutained*. By the time they're being confronted with that history, they're already in. They're in the pool.

So, what's been the reception in Richmond?

We started with *uncle tom*, and I think people were shocked. This is a region where they know the history, but they don't want to talk about the history. Every day when I come to work, I come down an avenue called Monument Avenue. It literally glorifies all the heroes of the Confederacy. At nighttime if you go down there you can still see them because they've got floodlights. I've been living here since 2004 and I am not used to it yet. It still affronts me when I ride down that avenue. I have to purposely avoid looking if I don't want to see. So in Richmond, I think they were shocked that we unabashedly and unapologetically put this out there. There was this reserve amongst older people, like, "not sure if you should really be talking about that...we just put those wounds together, why are you opening them up again?" But the young people were like, "YES. Finally! Let's get in there; let's do this."

So, we didn't have any trouble recruiting people to the company to take the work forward, and I believe it really was a catalyst in Richmond for starting conversations in other organizations as well. We started getting invitations saying, "How do we talk? How do we open up these conversations that we

haven't had, that we haven't wanted to have, but that we recognize we need to have?"

The plays you do seem to be geared toward adults and young adults, and approach the issue in a way that wouldn't work for younger kids. Or would it?

We've done several plays that we've devised for younger kids, usually middle school and forward. But we've also had elementary school educators ask us to come up with something for them as well, particularly in the way of teaching history in a more inclusive and engaging way for young people, rather than from the textbook.

So, how do you talk about history to elementary school kids?

It would be through the entertainment forms of the times, like for example, dance. And coming at it from a way that they can understand, for example, gender: what women were allowed to do versus what men were allowed to do, or girls and boys. That's something they can understand—because girls get that boys often think of themselves as stronger, smarter, better, faster, all of that, just because they're boys, not for any other reason. And then we move into talking about slavery. Just be very simple so they can understand that what is unfair here is also unfair here.

> **"When you're dealing with children, you're dealing with their parents more than with them. You're basically confronting the trauma that their parents have. They're traumatized by the trauma of their parents."**

Do you think the images of minstrelsy are relevant to them? Do they even recognize what that is?

When we're talking minstrelsy, we're talking about a mask. We're talking about a caricature, something that's not real. One of the things people always ask us about is why we never capitalize *uncle tom*. It was capitalized in Stowe's novel, but our creation and our interrogation of that character leads us to know that he is not real. We don't want to make him a real person by giving him a proper name. We call him uncle tom like you call this a pen. It's a thing. It's not a person. That kind of specificity is very hard for young, like elementary school, people to understand. I think middle school students CAN understand it, and we have talked about that with them. It would be more problematic, I think, to try to unpack minstrelsy with young kids than it would be to find another way. Like, superheroes! Those are also masked—they're caricatures, it's not real. Using superheroes does the same kind of thing but in a way that they can understand.

Hopefully, in working with children, no one goes out and unironically does a minstrel show—

There was a teacher in Atlanta—this is an African American teacher, actually—who did do a minstrel show in her class for Black History Month.

Wow. Without contextualizing it?

In her mind, she had contextualized it. Minstrelsy is like dynamite—unless you really know what you're dealing with, you should not be doing it. That all came crashing down on this teacher, even though she had good intentions. The incident made its way onto the local news and then the national news; she was reprimanded, the school board got involved; it was horrible.

You have to recognize that when you're dealing with children, you're dealing with their parents more than with them. You're basically confronting the trauma that their parents have. They're traumatized by the trauma of their

parents. You're dealing with history that comes to you, kind of like a virus. It passes to the kid, and then it comes into class.

Both in the sense of children whose parents are traumatized by slavery or segregation, and children of privilege who are carrying this feeling of guilt that they don't know what to do with?

Yes, exactly! They recognize that it's there but they don't know what to do with it, and if they try to share it with their parents, their parents have an adverse reaction. There were kids who didn't say anything to their parents about the minstrel show because they knew they couldn't talk about that in their house. So, I think we've got to be sensitive to that with regard to young people. They're bringing stuff into the arena that comes from their household of origin, their family of origin. You're teaching a lot more people when that one child is in the room.

So, in concrete terms, what is a good way to start teaching kids about privilege?

We've got to do both/and. We've got to simultaneously try to engage parents, other adults—whoever those kids are connected to. Perhaps there can be some community classes, like family classes, where they're learning it together, rather than just the children in the classroom.

Some ignorance is willful, and some of it is because if you live in a community where people are only like you, you're going about your life and you're not going to really be conscious of other people's needs, or other people's history, or other people's perspectives. This is just how you were raised! So, it's not about blaming, or wanting to make someone feel guilty, it's just about, you know, let's turn on the light. Let's learn things we don't know. Let's hear from people we've never heard from before.

Once you open up that conversation with people of any age, what do you send them off into the world with? What can they do now that the light is on?

> **"Let's turn on the light. Let's learn things we don't know. Let's hear from people we've never heard from before."**

It's up to you. Now that you have seen, you've got to do something with what you've seen. For some people, they live in cities or other communities where people of all kinds are very readily accessible. And some people live in regions of the country where, if they want to see someone different, they're going to have to intentionally take a journey. I tell people it's far easier these days than it ever was before. Look at you and me: you're in Massachusetts and I'm in Virginia and we're looking at each other! In this world, where there's a will there's a way.

I am a pen pal with some people who are incarcerated. In my regular life, those are not people I would regularly intersect with, but because I'm very acutely aware of the lack of justice in the justice system—and also because I've worked in prison and in jail, and know how little humanity there is there—I feel like I need to intentionally engage with people in order to let them know they are human, and what they're feeling is not crazy, and there are people who care, and they are not alone—any of these could be the thing someone holds onto to keep sane.

There's no magic pill or magic wand that I can wave, but if EVERYONE does SOMETHING, imagine what we could accomplish as a collective. If everyone doesn't go back to their little world and go "Well that was nice; I learned that," and just keep it to themselves. I always tell my students, "Knowledge is not yours until you give it away." And that doesn't mean you have to be a teacher by profession, but that what you know you need to share with other people.

That's how you know you know it, and it belongs to you. It's not just something somebody taught you—it belongs to you.

There are organizations that people can become members of. There's work they can do in their own communities, even if their community is fairly homogenous—even in communities that look the same, there's still a lot of diversity that goes on with regard to class, with regard to religion, with regard to education, with regard to gender. So as long as you're working to dismantle this thing—which I believe is one of the curses that America deals with as a nation—as long as you're doing what you can do where you are, we are going to change it. In an instant? No.

Is it going to be easy? No.

But if you are steady and intentional, you will see change, and I am a witness. You will see change.

There has been a lot of talk in CMN lately about songs that have racist histories—kids may not understand the references, but we still know, for example, that those melodies used to have different words, or the songs have some kind of racist tint. What do you advise people to do about a work of art that has an uncle tom issue?

I feel that when we know better, we need to do better. There are certain things that need to be retired to the bookshelf of history. We reference it—we even take it down and teach it in the context of history, but we don't use it. I go to museums to see the things that I cannot experience anymore and wouldn't want to, but that are important for me to know because it's part of my history. I don't want to wipe it away like it never happened. It's like people wanting to take out the n-word from Mark Twain's novels: I'm totally against that, because it's a revision of a history that actually happened, and that people like my grandmother told me about. So, you're kind of messing with my head when you start whitewashing that stuff.

12 Nursery Rhymes You Didn't Know Were Racist
(Content Note: This video contains racist images and language.)[8]

The idea of history, I think, is to learn from it, to be informed by it, to not be harmed by it anymore. I shouldn't have to be harmed by the legacy of lynching, for example. In Richmond, on that Monument Avenue, there are a lot of huge trees. And I, particularly in the evening, cannot go down that street and see those Civil War generals lit up, and not think about black bodies hanging from those trees. And yet those black bodies are not in any way memorialized, remembered, spoken of. They're just forgotten as if it didn't happen.

The lynching memorial[4] that just opened in Alabama—that will do something to unpack the trauma, to say, "Yes, this was horrendous, and it did happen, and we are recognizing that." And perhaps, then when I go to the meditation garden I can weep and I can let go of some of that, and thereby be healed or on the road to healing. And I think that our history should do that for us. But if we don't put those songs, those characters, where they belong, we can't expect young children to do that.

I remember coming home from school singing "Jump down, turn around, pick a bale of cotton." My mother said, "Where did you hear that?" I said, "The music teacher at school. We're going to sing it at the annual blah blah blah," and she said, "Oh no you're not." And I was like, "But why?" We had

movement to it; we did this whole choreography. I was a performer early in my life and I was having fun!

It *immediately* traumatized my mother. I recognize that as an adult, but back then I didn't; she was just being mean as far as I knew. My mother marched down to that school, and we did not sing that song.

Like I said, when we know better, we have to do better. If we continue not to do better, what does that make us?

> **"I cannot see those Civil War generals lit up and not think about black bodies hanging from those trees. And yet those black bodies are not in any way memorialized, remembered, spoken of. They're just forgotten as if it didn't happen."**

In terms of choosing songs or choosing stories to share with kids, what can we do, in a positive sense, to use art to make those connections or learn about other people?

The idea is to teach the truth of history from a variety of perspectives. When I was in school, we learned only one perspective. We didn't read *Incidents in the Life of a Slave Girl.* We didn't hear the voices of enslaved people talking. We only heard from people like Harriet Beecher Stowe talking for them. What we should be attempting to do is to bring culturally inclusive perspectives to whatever art we offer. Those songs that are inherently racist, sexist, xenophobic, homophobic—we need to stop promoting those things. We're artists. We need to create NEW things. The song "Glory" from the movie *Selma*—Common does the rap and John Legend does the music—that's an example of merging the old and the new together, because the references in the rap lyrics are about the past. As young people sing those lyrics, they're going to be saying things they might not recognize, so then they're going to have to research and study that. That's part of what our role is: to make them curious about finding out, and recognizing that there are things they need to learn. But by no means should we reinforce the things we are trying to deconstruct.

Thank you so much. I can't wait to see you in Ohio!

Yeah, me too! It's going to come faster than we know!

Register now[5] to hear Dr. Tawnya Pettiford-Wates's keynote address at the 2018 CMN Annual International Conference[6] at Sawmill Creek Resort[7], October 12–14.

---

1. https://childrensmusic.org/pass-it-on/authors/ginger-lazarus.aspx
2. https://www.theconciliationproject.org
3. https://nationalseedproject.org/white-privilege-unpacking-the-invisible-knapsack
4. https://eji.org/national-lynching-memorial
5. https://events.r20.constantcontact.com/register/eventReg?oeidk=a07ef7lnpvqbe50d431&oseq=&c=&ch=
6. https://childrensmusic.org/conference/
7. https://sawmillcreekresort.com/
8. https://www.youtube.com/watch?v=xH1FtENNIFU

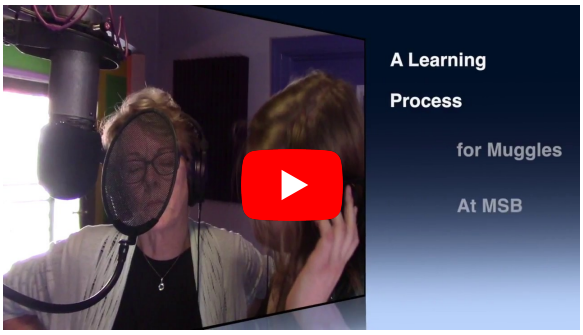
Seeing Through Music, Part II

by Valerie Leonhart Smalkin[1]

Recap

This article is about six teens with blindness who bravely revealed their hearts in song. CMN member Irene Light, Director of East Coast Productions for Theatre Arts Festival for Youth (TAFFY, a 501(c)(3) charity)[2], created a songwriting program for the Maryland School for the Blind (MSB) Statewide Outreach program. That one songwriting session blossomed into a multiyear songwriting and recording project that still is not complete!

Part II



MSB Outreach Recording Day[11]

When I left you last, I was riding high after Dave Kinnoin[3], Oliver Kinnoin, Mary Kincaid, Randy Sharp[4], and Jimmy Hammer opened their homes and hearts to Barbara Silberg's amazing West Los Angeles Children's Choir[5] to record our teens' second song, "The Dance of Freedom." Since then, Mark Stocker[6] graciously opened his recording studio to our MSB students. Our recording session was a great learning opportunity for all of us, especially me. To the merriment of my students who have blindness, I found myself giving visual cues. See my conducting errors in the studio in the accompanying video. You will note that by the end, I learned to tap the tempo on my students' backs and softly run my hand across their shoulders to indicate how long a note should be held. I was not concerned with dynamics at that session, but I suppose pressure could be used to indicate volume. All of this this worked well except for one very ticklish student. Remember, of course, that one needs to ask permission before conducting by touch.

Mark mixed the teens' vocals with Barbara's choir. The final version of "The Dance of Freedom" will be released most likely in the fall of 2018.

While at Mark's studio, Alex, a seventeen-year-old young man with autism, blindness since birth, and perfect pitch, had the opportunity to record a Bach Invention. Alex does not read Braille music notation and thus learned entirely by ear. Watch the video, and please notice the flourishes he includes. Such a talented young man.

Alex Plays Bach[12]

Meanwhile, students changed the title of "Not With My Eyes" to "Life Beyond Sight" because, they argued, "not with my eyes" is negative and people might not be attracted to that title. Also, every time inveterate punster Irene Light heard the phrase "not with my eyes" she would respond, "Then with what?" That convinced me to go with the new title.

The third song written in this program, "Lifeboat to Sanity" had its genesis at the fourth songwriting session when I asked the teens what music means to them. Raiven, who does not like to talk or be touched, mumbled, "a lifeboat to sanity." I didn't hear her at first, but when she repeated it, I was floored. I asked Raiven to expand upon her thought and she said that "music escapes the world of insanity...music involves relieving the stress through patterns...everything fits in one place—you know where it fits and you don't expect the worst to happen." She also shared that she is happiest when singing or playing an instrument, which was marvelous to hear because Raiven often appeared sullen. Over time I learned that the sullen exterior concealed a wealth of creative joy, though Raiven herself would deny this.

Raiven writing

With funds from TAFFY Presents, we were able to engage local musician and songwriter Sahffi Lynne[7] to meet with Raiven for several one-on-one songwriting sessions. At the first of those meetings, Raiven's free-flowing, furiously scribbled, verbal dance produced the following:

> My ancestors cried, struggled, and tried.
> Not knowing when their hardship would end.
> But the words of their song reach from them and to me
> Music serves generations of sanity.
>
> That horrifying version of reality consoles
> Music my scribe which saved me from fear
> From the dread others endured as they spread the word
> Of hate, and it occurred
>
> As the words of my song calmed those waves which hurt
> As they save you from that long stood upon shore.
> From being stranded on the shore.
> The act of writing music is comforting
>
> Enclose the flames of fury
> Enclose the flames of unreal reality.

At the second meeting, Sahffi and I helped Raiven decide which lines to use from the many she wrote. Sadly, I do not have all of Raiven's original notes; however, you will see how the thoughts from her writing above were crafted into the following song. The water theme remained strong.

> **Lifeboat to Sanity**
> *Words and music by Raiven Everett, Sahffi Lynne, and Val Smalkin*

© 2018 Small Kin Music

Chorus:
Music is a lifeboat to the world of sanity.
Away from the tragic realm of reality.
Where ev'ry thing fits, and fearsome thoughts submit
To the universal patterns of harmony.

Verse:
I feel your stare as you stand on the shore.
Darkness takes over, I feel so insecure.
The walls close in, the shadows grow long.
But, I save myself with the words of my song.

Chorus

Sometimes alone, alone and scared
An island of fear, yes, I feel stranded there.
But the songs of the world float over me
Calming the waves of insecurity.

Chorus

The Making of Lifeboat to Sanity[13]

The melody was created by Raiven and Sahffi in this manner: Sahffi would ask Raiven to sing out one of the lines without thinking too very hard. Raiven was brave and would sing out clearly, then I notated her melody lines. Sahffi added the underlying guitar accompaniment and recorded a rough version of "Lifeboat to Sanity" for Raiven to listen to in preparation for her own recording session. Child's Play Charity[8] kindly provided MP3 players with tactile controls for all of our students to use. Watch the sweet little video of Sahffi's recording session with Mark Stocker (right), and hear the entire song. The resulting melody, I think you will agree, is haunting.

Lifeboat to Sanity

Raiven recorded vocals at my own studio in May 2018, and her vocals will be mixed with Sahffi's on the final recording. The students decided that "Lifeboat to Sanity" was better as a solo song, especially because not all of the teens agreed with the mood of Raiven's song. Just as Raiven found "Dance of Freedom" too merry, the other teens thought "Lifeboat to Sanity" was too dark. This became perhaps one of the greatest learning opportunities of the entire program for Alex, whose autism takes the form of rather rigid thinking.

Val with Sahffi Lynne, ready to play

At the beginning of the program, in December 2016, Raiven was describing how green looks black to her and yellow looks grey. Alex, who has never seen any colors, objected strongly, almost shouting, "No! Green is green and yellow is yellow! Green can't be black!" In fact, this concept upset him so much that his social worker took him away from the group to work out the idea of colorblindness, and that what one person sees is not necessarily what the next person sees.

The following week, we were discussing beauty, and Grace Zuzarte, a lovely eighteen-year-old adopted from Pakistan, was saying that vanity is

strange when you can't see yourself, but beauty is the voice of love and the true you. The third week, Alex brought in the following verse on beauty:

> Beauty isn't just the looks when you can't see a thing
> It's the voice of love striking you when you talk or sing.
> It can be in one's name, one's personality,
> The way you speak, the way you act, your energy.

Although I cannot remember the entire beauty conversation, I do remember Alex's light bulb moment when his face lit up and he exclaimed excitedly, "Oooooh! I get it! Beauty is not the same to every person. People see it differently!" It was a great victory.

Returning to "Lifeboat to Sanity," in Alex's mind, if HE thought the song was too sad, well, then it was and shouldn't be done. We did convince him that Raiven could go ahead and work on that song, and he did not have to take part.

This brings you up to date with our project. Raiven's vocals are in the hands of Mark Stocker, waiting to be mixed. I am working on adding music and sounds to Raiven's spoken word pieces, and I am toying with the idea of having each student read his or her original draft as a spoken word piece prior to the track with the finished song. And all of that will be mastered into a CD, *Life Beyond Sight*, that we hope schools for the blind can use as fundraisers. But the true value of the CD is that it shares the insights of these sightless and sight-impaired teens with the sighted. (Oh, how they would love that last sentence with all the uses of the word "sight.") We will submit the songs to songwriting contests, and maybe one or two for Grammy nominations. Our goal is to finish the recording process in fall 2018.

This spring, *The Baltimore Sun* did a Sunday feature arts article[10] about the students in our project with some wonderful videos. It delighted the children to be the center of attention for their work, but for me, the highlight of that article was this quote from Alex:

> I liked that I got to write the lyrics to songs and actually record them for the first time in my life. **I love all the changes we got to go through.** [*emphasis added*]

Remember, this is Alex, the child who hates change. Can anyone doubt the positive power of music in children's lives? I'm celebrating, for sure.

---

1. https://childrensmusic.org/pass-it-on/authors/valerie-leonhart-smalkin.aspx
2. https://www.taffypresents.org
3. http://songwizard.com
4. http://randysharp.ws/index.html
5. http://www.mrsmusic.com
6. http://www.430entgroup.com
7. http://www.sahffi.com
8. http://www.childsplaycharity.org
9. http://get.adobe.com/flashplayer/
10. http://www.baltimoresun.com/features/baltimore-insider-blog/bs-fe-seeing-through-music-20171205-story.html
11. https://www.youtube.com/watch?v=o6WwJfIyMgI
12. https://www.youtube.com/watch?v=tCMqEhJbTSY
13. https://www.youtube.com/watch?v=mUYzFWUsWeY

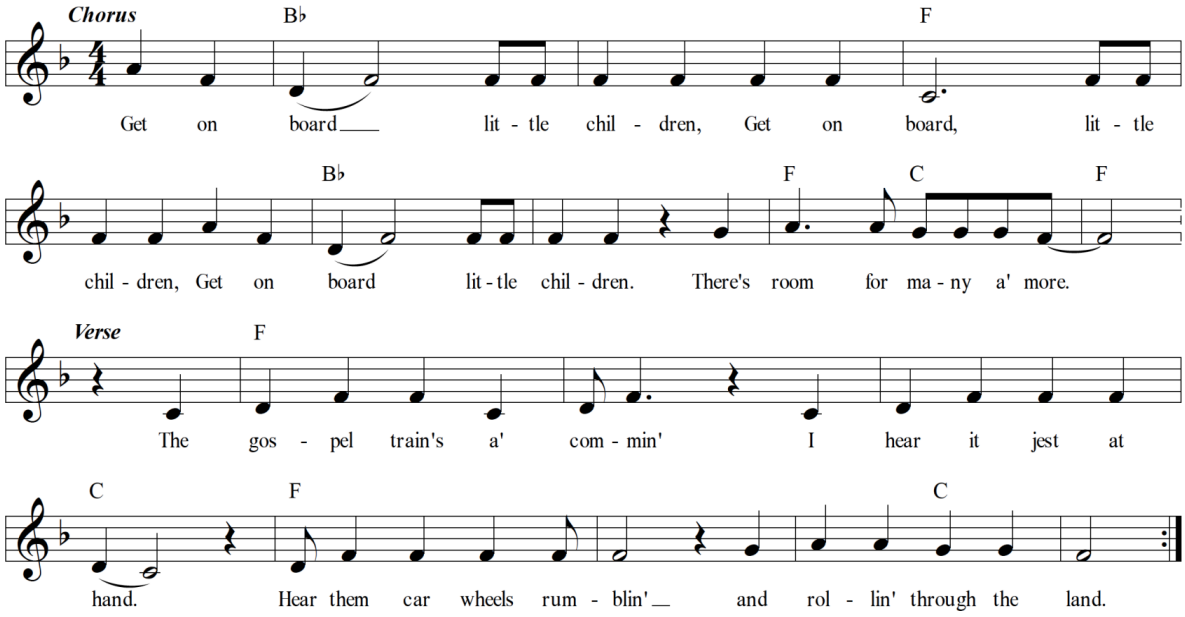
Get On Board

Traditional African-American Spiritual

"Get On Board" was first published in 1872 by the Fisk Jubilee Singers[1]. If you are not familiar with the work of this national treasure, please visit their website or check out this clip[2] from the PBS special *American Roots Music*.

The hymn's spirited heralding of the train's arrival and its promise of welcome to everyone inspired the theme of this issue. How can we all *get on board* the train to freedom, justice, and inclusion?

An exquisite traditional version, sung by Paul Robeson[3], is available on YouTube with the following melody and lyrics.


Chorus
B♭
F
Get on board lit - tle chil - dren, Get on board, lit - tle
B♭
F
C
F
chil - dren, Get on board lit - tle chil - dren. There's room for ma - ny a' more.
Verse
F
The gos - pel train's a' com - min' I hear it jest at
C
F
C
hand. Hear them car wheels rum - blin' and rol - lin' through the land.

Chorus:
Get on board, little children,
Get on board, little children,
Get on board, little children,
There's room for many-a-more.

Verse:
The gospel train's a-comin'.
I hear it close at hand.
Hear them car wheels rumblin',
And rollin' through the land.

Chorus

I hear the train a-comin'.
It's comin' 'round the curve.
Puttin' on its steam and brakes,
And straining every nerve.

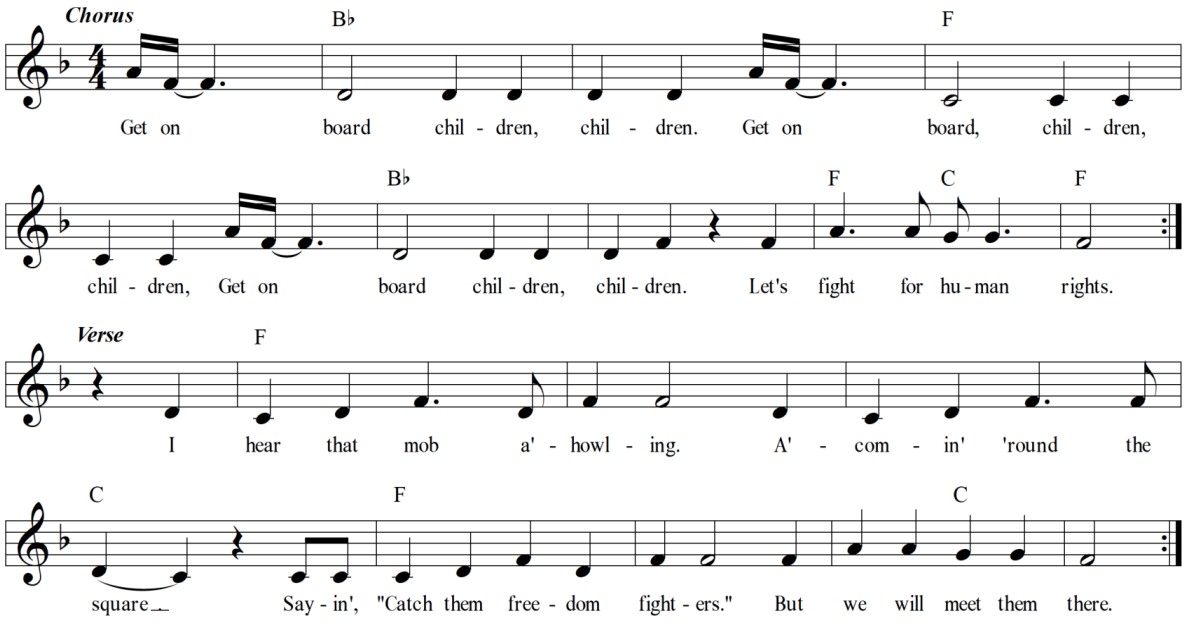
Chorus

The fare is cheap and all can go.
The rich and poor are there.
No second class aboard the train,
No difference in the fare.

Chorus

Of course, as with all folk music, lyrics have been added and changed by others to support their causes. Bill Harley has kindly provided us with the recording below made by a group of singers and activists in 1990. The lead singer, Chuck Neblett, was one of the founding members of the SNCC Freedom Singers, and also a co-writer with his brother Chico of "If You Miss Me From the Back of the Bus." (SNCC stands for the *Student Nonviolent Coordinating Committee*—a major Civil Rights Movement organization of the 1960s.)

0:00 / 2:08


Chorus
B♭
F
Get on board chil - dren, chil - dren. Get on board, chil - dren,
B♭
F
C
F
chil - dren, Get on board chil - dren, chil - dren. Let's fight for hu - man rights.
Verse
F
I hear that mob a' - howl - ing. A' - com - in' 'round the
C
F
C
square Say - in', "Catch them free - dom fight - ers." But we will meet them there.

Chorus:
Get on board, children, children.
Get on board, children, children.
Get on board children, children.
Let's fight for human rights.

Verse:
I hear that mob a-howlin'.
They're comin' 'round the square.
Sayin', "Catch them freedom fighters."
But, we will meet them there.

Chorus

Let's fight as we go hungry
Sometimes no sleep or eat
But when you fight for freedom
In the end, you'll be free.

Chorus

Let's fight as we are aware of the fact
That we may go to jail.
But when you fight for freedom,
The Lord will go your bail.

Chorus

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

1. http://fiskjubileesingers.org
2. https://www.youtube.com/watch?v=zx0MMse75AE&feature=youtu.be
3. https://youtu.be/TSZEYYYjtIY

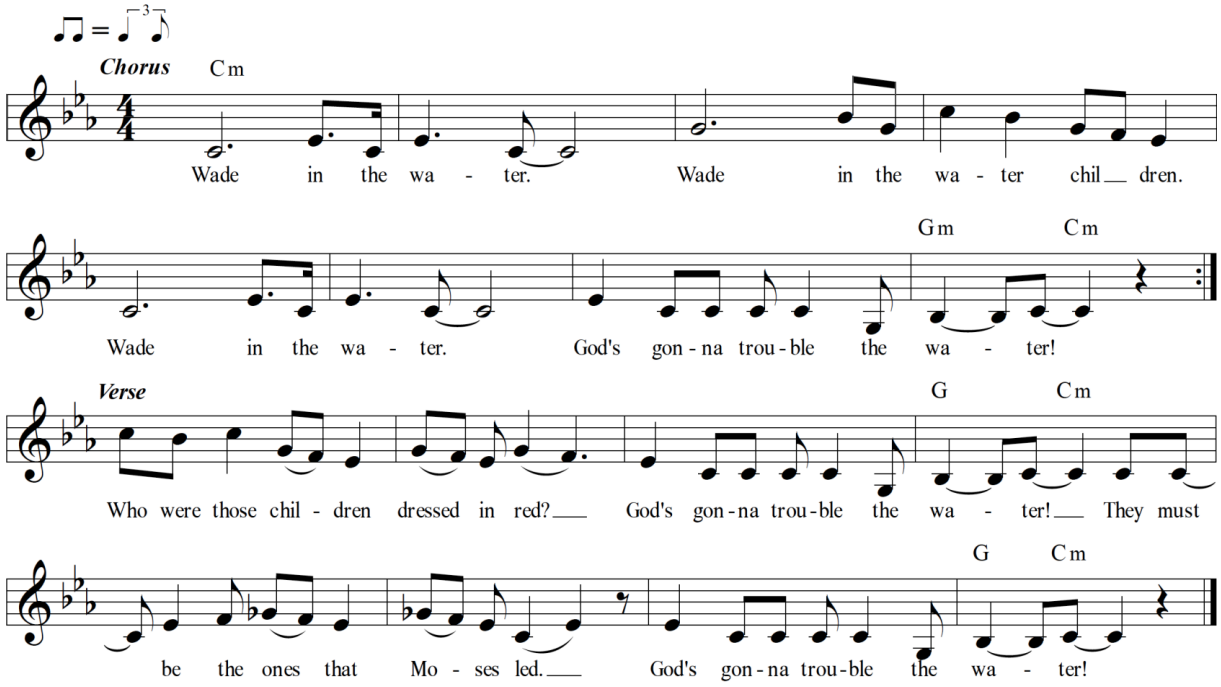
Wade in the Water

Traditional African-American Spiritual

0:00 / 4:02

"Wade in the Water" is another spiritual published by the Fisk Jubilee Singers. It references the Old Testament Bible story of Moses leading the Israelites out of Egypt through the Red Sea. As a tool of the Underground Railroad, it was used as a coded song about escape. Fugitives sang it as a reminder to use the river for several purposes: to stay hydrated and find food (fish), and as a way to cover their scent from tracking dogs while leaving no footprints.

Our 2018 Magic Penny recipients, Dr. Kim and Reggie Harris, provide us with their a cappella version of this traditional song. We have notated the melody for you and raised it to a key more accessible to young singers.


Chorus
Cm
Wade in the wa - ter. Wade in the wa - ter chil__ dren.
Gm Cm
Wade in the wa - ter. God's gon - na trou - ble the wa - ter!
Verse
G Cm
Who were those chil - dren dressed in red?__ God's gon - na trou - ble the wa - ter!__ They must
G Cm
be the ones that Mo - ses led.__ God's gon - na trou - ble the wa - ter!

Chorus:
Wade in the water.
Wade in the water, children.
Wade in the water.
God's gonna trouble the water!

Repeat Chorus

Verse:
Who were those children dressed in red?
God's gonna trouble the water!
Must be the ones that Moses led.
God's gonna trouble the water!

Chorus

Who were those children all dressed in White?
Must be the ones gettin' ready to fly.

Chorus

Who were those children all dressed in Blue?
Must be the ones that made it through.

Chorus

Who were those children all dressed in Black?
They must be the ones who are never going back.

Chorus

If you don't believe you can be set free,
You know it's up to you and it's up to me.

Chorus

If you don't believe you can be redeemed,
Just follow me down to the Jordan stream.

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

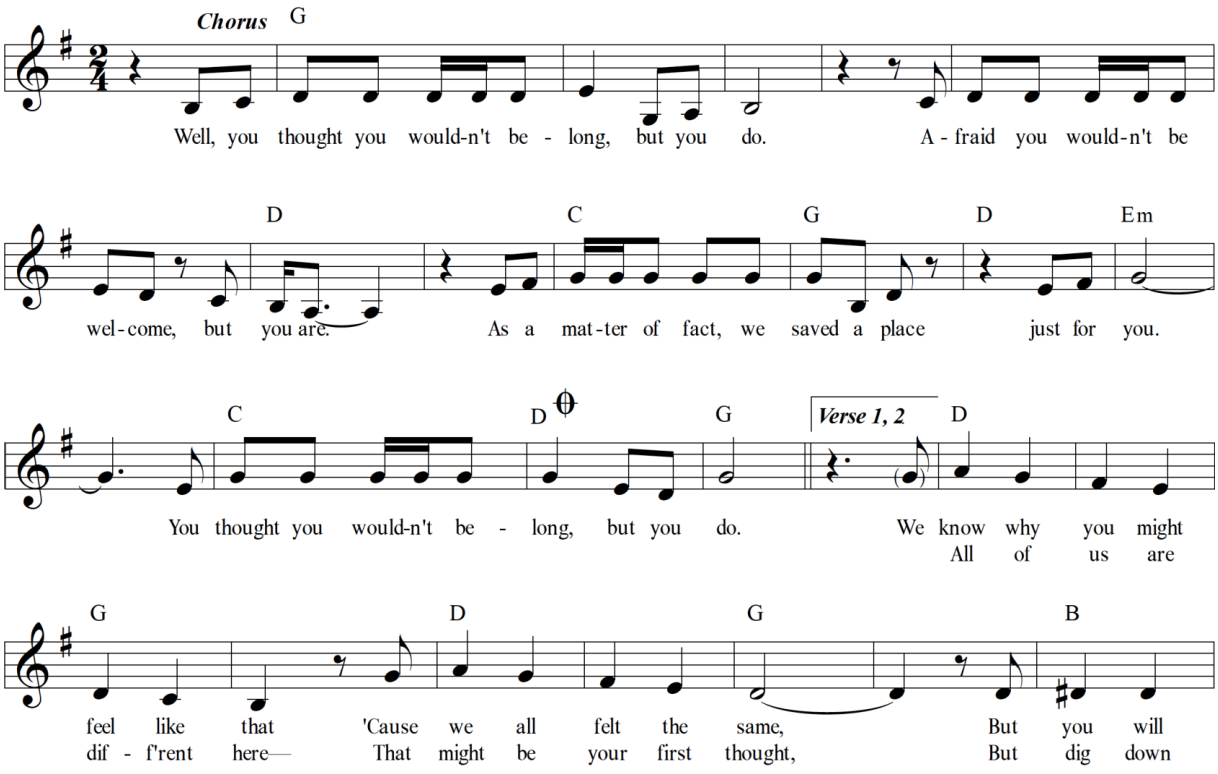
But You Do

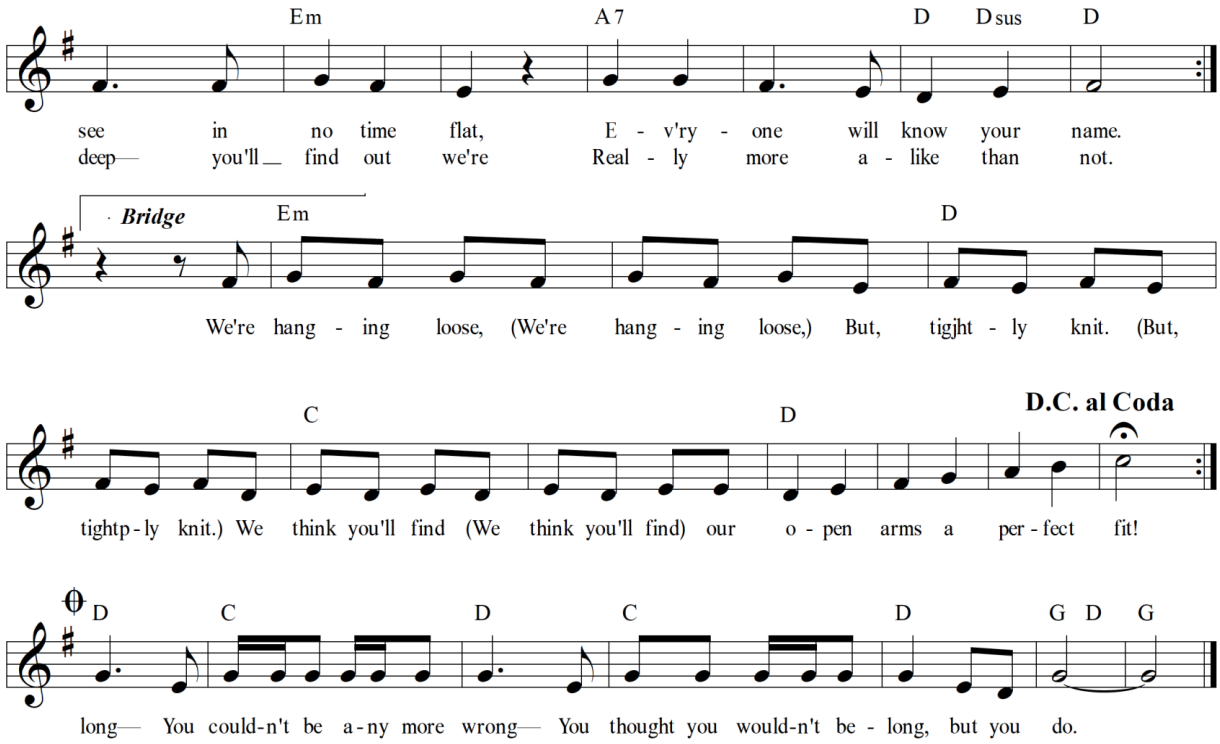
Words and music by Randy Sharp[1] and Dave Kinnoin[2]
© 2018 With Any Luck Music (BMI) and Song Wizard Music (ASCAP)

0:00 / 2:12

Your FUNdraising Committee was looking for ways to live up to the standards set by Susan Salidor and Katherine Dines in past spring campaigns, who chose songs that provided the spirit for the campaign and inspired the amazing Jim Coffey as he developed charming animations to go along. The current committee decided to ask for recommendations from you, never imagining that Dave Kinnoin, and his songwriting partner and new member Randy Sharp, would come up with a song written specifically for CMN and echoing this year's goal of making CMN more welcoming to people of all ages, ethnicities, geographic locations, and occupations related to children and music.

The collaboration involved in bringing this song to the campaign enriched the lives of all concerned. So please, learn it and sing it whenever and wherever you can!




Em A7 D Dsus D
see in no time flat, E - v'ry - one will know your name.
deep— you'll__ find out we're Real - ly more a - like than not.
Bridge Em D
We're hang - ing loose, (We're hang - ing loose,) But, tigjht - ly knit. (But,
C D D.C. al Coda
tightp - ly knit.) We think you'll find (We think you'll find) our o - pen arms a per - fect fit!
D C D C D G D G
long— You could-n't be a - ny more wrong— You thought you would-n't be - long, but you do.

Chorus:
Well, you thought you wouldn’t belong, but you do.
Afraid you wouldn’t be welcome, but you are.
As a matter of fact, we saved a place just for you.
You thought you wouldn’t belong, but you do.

Verse:
We know why you might feel like that
’Cause we all felt the same,
But you will see in no time flat,
Everyone will know your name.

Chorus

All of us are different here—
That might be your first thought,
But dig down deep—you’ll find out we’re
Really more alike than not.

Chorus

Bridge:
We’re hangin’ loose, but tightly knit.
We think you’ll find our open arms a perfect fit.

Last chorus:
Well, you thought you wouldn’t belong, but you do.
Afraid you wouldn’t be welcome, but you are.
As a matter of fact, we saved a place just for you.
You thought you wouldn’t belong—
You couldn’t be any more wrong—
You thought you wouldn’t belong, but you do.

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

1. http://www.randysharp.ws
2. http://songwizard.com

What Light Do You Shine in the World?

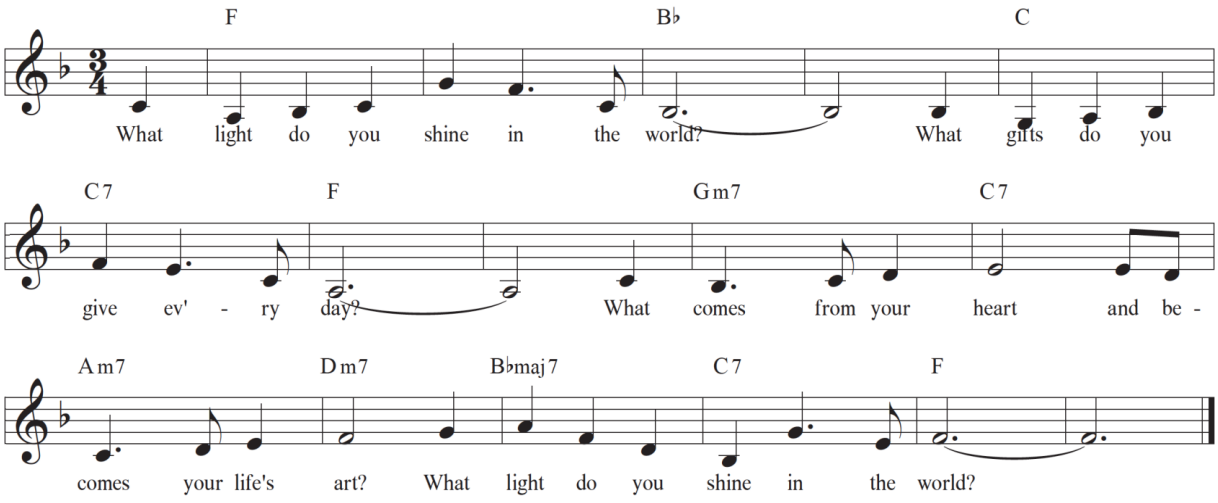
Words and music by Kate Munger[1]
© 2012 Kate Munger

0:00 / 1:13

This perfect little song is one of many Kate Munger has written for the Threshold Choir[2]. Made up of 200 chapters worldwide, the choral singers of Threshold are called to sing, when invited, at the bedsides of people who are dying. Most of the 350 songs in their repertoire are written by Threshold Choir members.

Kate says, "I use this song with circles of singers (children and adults) to ask, 'What light do YOU shine?' It's very evocative to hear humans talking about how they shine. And then, even richer when they hear the assent of others around them."

The song lends itself to so many different harmonies. Sing and let the spirit guide you!



What light do you shine in the world?
What gifts do you give ev'ry day?
What comes from your heart and
Becomes your life's art?
What light do you shine in the world?

To learn more about Threshold Choir, please e-mail Kate[3].

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

1. https://thresholdchoir.org/solutions/how-we-started
2. https://childrensmusic.org/pass-it-on/features/threshold-choir.aspx
3. mailto:kate@thresholdchoir.org

Sending You Light

Words and music by Melanie DeMore[1]
© 1992 Melanie DeMore

0:00 / 1:33

The fabulous work of the Threshold Choir[2] never fails to move and inspire. Threshold founder Kate Munger and singer, composer, and vocal activist Melanie DeMore have known each other for some time, and we invited each to tell us how they met. Kate's remembrance follows here; Melanie's memories are printed with Kate's "Soften My Heart[3]."

From Kate Munger:

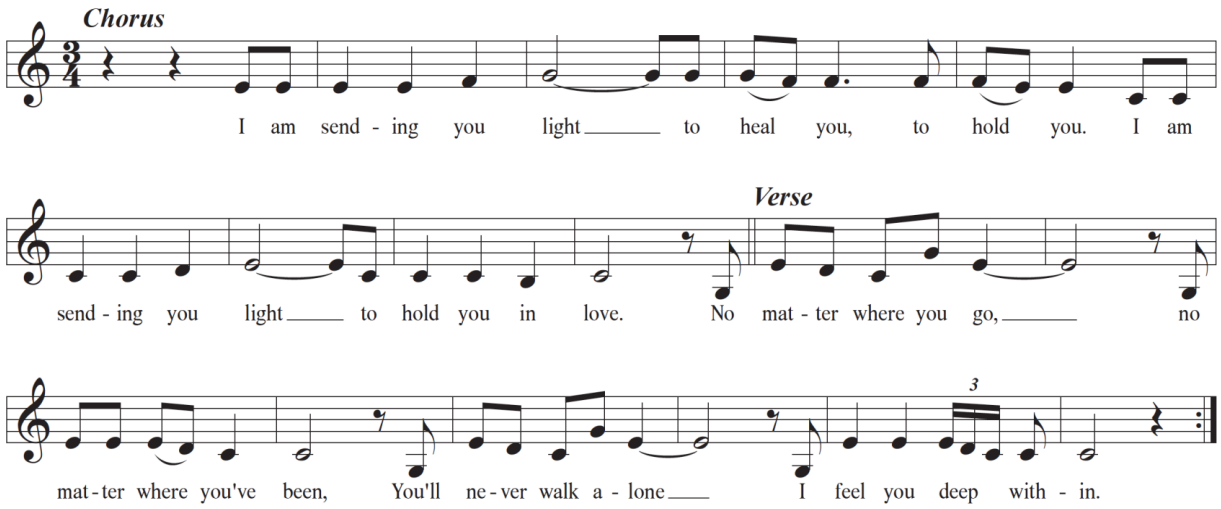
"Melanie and I met when we co-presented at a wonderful Singing Solstice weekend in 2004. We noticed each other, and I remember feeling great awe. Then we raided the costume attic of the retreat center. She put on silly choir robes and a football helmet. Since I was at that moment dressed as a chicken, I could see we had a great future.

"We started inviting each other to join local community singing events. Then I invited her to join two other colleagues at the Lama Foundation's annual Women Singing in Circle, a week of great singing in a sacred place near Taos, New Mexico. From there, it has been THE MOST JOYFUL and FRUITFUL FRIENDSHIP of my life; we are somehow able to delight completely in each other's successes, share opportunities whenever they occur, be each other's best cheering section, co-produce each other's recording projects, and give and receive the best honest feedback and guidance.

"Although no one actually tells Melanie what to do, I did insist once that she call the company that was just starting to make tailored suits for Butch women. While she was already perfect in my eyes, the addition of beautiful suits to Melanie's charisma, style of beauty, and life splash make her forever indebted to me, I remind her.

"Melanie is the strongest advocate for the Threshold Choir on the planet; wherever she goes, she tells people about our work, sings our songs, and draws singers to us who have enriched our mission. We sang together on the street when Nelson Mandela died, when Pete Seeger died, and we shared a deep friendship with Ronnie Gilbert in her last years. Singing is vital to our lives and we are devoted to each other."

Watch[4] Melanie singing this tender song.


Chorus
I am send - ing you light to heal you, to hold you. I am
Verse
send - ing you light to hold you in love. No mat - ter where you go, no
3
mat - ter where you've been, You'll ne - ver walk a - lone I feel you deep with - in.

Chorus:
I am sending you light to heal you, to hold you.
I am sending you light to hold you in love.

Verse:
No matter where you go, no matter where you've been.
You'll never walk alone, I feel you deep within.

Chorus

No matter what you feel or what you choose to show
I'm always there for you, so I want you to know that...

Chorus

I walk the path with you; go slow, dear one, don't hurry.
I'll go just like you need to go; there is no need to worry.

Chorus

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

1. http://www.melaniedemore.com
2. https://childrensmusic.org/pass-it-on/features/threshold-choir.aspx
3. https://childrensmusic.org/pass-it-on/songs/soften-my-heart.aspx
4. https://www.youtube.com/watch?v=hE9SMaaXXF4&feature=youtu.be

Soften My Heart

Words and music by Kate Munger[1]
© 2015 Kate Munger

0:00 / 0:53

"Soften My Heart" is another of Kate Munger's original songs written for the Threshold Choir[2].

Kate Munger and Melanie DeMore have known each other for quite some time and we invited each to tell us how they met. Please look at Melanie's song "Sending You Light[3]" to learn Kate's version of how she met Melanie.

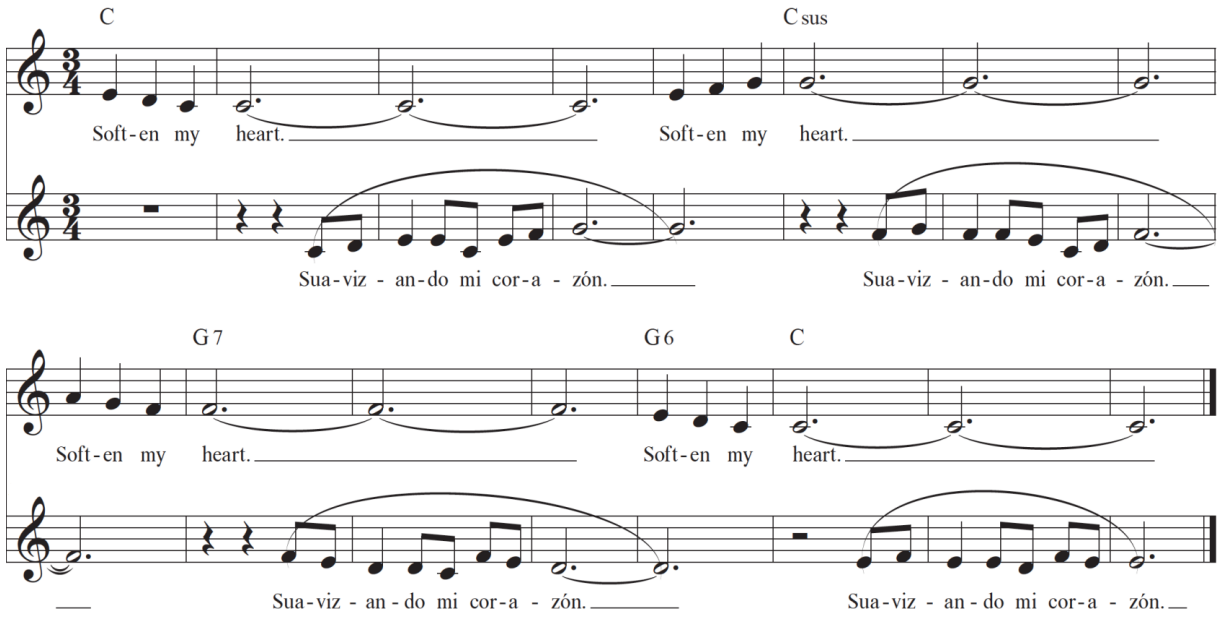
From Melanie:

"Kateala (my love name for her) and I met in 2004 at a singing retreat. I loved her energy immediately: great song leading and willingness to be silly (I believe costumes were involved).

"My first experience of the Threshold Choir was when a couple of the singers came to visit my friend Judy. I had sung at her wedding in November, she was diagnosed with cancer during the holidays, and died in the spring. The singers were telling us about the next song they were going to do called 'Sending You Light,' written by Melanie DeMore. Well, Judy started laughing and I'm sitting there just grinning. 'Why are you laughing?' I asked. Judy said, 'Beause this is Melanie.' We all got tickled.

"I watched how the music bathed my friend in such love and comfort, and I thought: What kind of a soul creates something as precious as the Threshold Choir? Kate—a calm, loving presence who is not afraid of the tender things, the prickly parts of life and death. She has created a web of comfort through song that makes a place not only for those who are sung to, but for the singers themselves, a community of folks who care about each other and are deeply committed to the service that is the Threshold Choir."

To learn more about Threshold, please contact kate@thresholdchoir.org[4].



Soften my heart.
Suavizando mi corazón.

All works found on this website are protected by copyright and available by permission of the copyright owners. Reproduction of any work, in whole or in part, is not permitted.

1. https://thresholdchoir.org/solutions/how-we-started
2. https://childrensmusic.org/pass-it-on/features/threshold-choir.aspx
3. https://childrensmusic.org/pass-it-on/songs/sending-you-light.aspx
4. mailto:kate@thresholdchoir.org

Let's Talk Tech

Technology Tips and Tricks

by Alina Celeste[1]

For an invention that was supposed to make all our lives easier and more efficient, the Internet mainly seems to serve as an overwhelming time suck. Electronic tasks and to-do lists are never ending, as are the e-mails, reminders, pings, and notifications. It's easy to feel overwhelmed and hard to keep up with all the new changes, services, and techniques. Social media blackouts and "no-phone time" are becoming popular as people try to quiet the endless noise.

However, as we all know by now, the Internet with all its blessings and curses is here to stay. With that knowledge, I have collected just a few tips and tricks to help you navigate and manage some basic tasks. There are many wonderful resources and tools on the Internet, many more than I could possibly list here. For the purposes of this column, I have highlighted only services that I myself, or in one case a very good friend, have used more than once.

First, did you know you can pre-schedule Facebook posts? This feature has been available for years but is an easy feature to miss. When you write a post, simply click on the little arrow to the right of Publish. This is a dream come true when you have events or announcements coming up and want to post them at the optimum time—and ensure you won't forget or be too busy doing other things. You can schedule posts several months in advance, making show announcements a breeze. You can also use the scheduler to keep your presence on the platform regular, even if you don't have the time to check the site every day.

Speaking of time, have you heard of Toggl[2]?

Toggl is a free extension that helps you track your time. This is helpful if you are doing any kind of Internet-based contract work, but also if you just want to have a better idea and therefore better control over how you are spending your time online. It is simple and easy to use, and did I mention it's free?

The last tool I'll mention is my personal favorite: the browser extension Boomerang[3]. If you don't use Gmail, this should convince you to make the switch!

With Boomerang, you can write e-mails and schedule them to be sent at a later date. You can also direct emails to return to your inbox, either because you haven't been responded to—or you haven't responded. This is a wonderful way to keep up with those tasks you have to do in a week, or those questions you can't answer just yet. Never again will you forget to respond to someone

or check in about a later project. I find the reminder aspect particularly useful, as it is all too easy to send an e-mail and then forget it ever happened. Boomerang will quite literally change the way you e-mail, for the better!

CMN members tend to wear many hats. We are performers, educators, therapists, songwriters, organizers, parents, artists—the list goes on. However, despite our multitalented make up, we all have gaps in our skill sets. This is where three of my favorite websites come in.

Upwork[4] is a wonderful site for visual artists, designers, illustrators, coders, and app developers. Freelancers bid for jobs, and the pay scales run the gamut. Need a poster done, some illustrations for a new book, or perhaps animation for a video? This is the place to go. Upwork keeps things safe and professional, and the broad range of artists means that you will always have choices.

Fiverr[5] is like Upwork, but I find it is especially useful for administrative tasks, such as organizing information and creating spreadsheets (for example, when planning a tour). Copywriting, editing, video help, market research, and virtual assistants are all available here, and they all have at least one service that costs only $5. Worth a try, don't you think?

Last, I have recently begun using Rev[6] for my transcription needs. They are unbelievably fast—you'll usually get your product within twenty-four hours—and they are cheap! They'll transcribe any video for $1 a minute and provide your files in any format you need.

This list barely scratches the surface when it comes to Internet-based tools, but I included each one because I know that they work, and most of them have saved me time, headache, and stress—usually all three! I hope they can do the same for you.

---

1. https://childrensmusic.org../authors/alina-celeste.aspx
2. https://toggl.com/toggl-desktop/
3. https://www.boomeranggmail.com
4. https://www.upwork.com/ab/profiles/search/?user_pref=1
5. https://www.fiverr.com
6. https://www.rev.com

Music In Bloom

The Transition Train

by Maureen Conlin[1]

Hop on board the transition train and take a journey with young children to help guide them through those in-between moments. Introducing song and movement helps children focus their attention while getting their wiggles and giggles out before circle or listening times.

The American slide whistle is a great musical tool for getting the attention of young children. Ask the children to move up and down to this song.

0:00 / 0:35

Slide Whistle Up
by Maureen Conlin
© 2017 Maureen Conlin

Slide whistle up.
Slide whistle down.
Slide whistle moves up and down.

(Play slide whistle up and down)

Can you make the sound, moving up and down?

(Children mimic sound of slide whistle)

Then move all around. *(Play slide whistle up down up down)*

Then we all sit down. *(Play slide whistle down)*

Children have a natural and wonderful energy. Songs that encourage children to listen and move helps to channel that energy in a positive way. Using a song like "Wiggle Your Fingers" before starting an activity provides children with an opportunity to jump, wiggle, and listen.

0:00 / 0:40

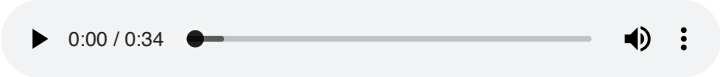
Wiggle Your Fingers
by Maureen Conlin
© 2017 Maureen Conlin

Wiggle your fingers, one, two, three,
touch your toes and wiggle with me.
Wiggle your fingers, touch your toes,
turn around and touch your nose.

Now jump, and jump, and jump, one, two, three,
Now jump, and jump, and jump, then freeze.

Wiggle your fingers, one, two, three,
touch your toes and wiggle with me.
Wiggle your fingers, touch your toes,
turn around and now sit down.

Room changes, bathroom breaks, or movement to and from classroom activities offer another opportunity to use music to smooth out the transition as children march from one activity to the next.



Here I Go
by Maureen Conlin
© 2017 Maureen Conlin

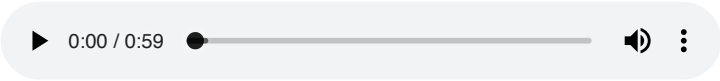
I can march with two feet, two feet, two feet,
I can march with two feet, here I go.

I can walk with two feet, two feet, two feet,
I can walk with two feet, here I go.

I can skate with two feet, two feet, two feet,
I can skate with two feet, here I go.

I can clap with two hands, two hands, two hands,
I can clap with two hands, here I am!

Another idea for transitioning from one place to another is for the children to form a music train with "Chugga, Chugga, Whoo! Whoo!" Children can use their lap drums or a tambourine to tap the rhythm of the train with the accent on beat one.

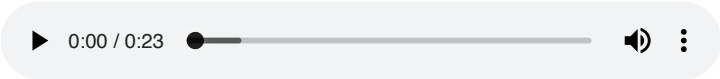


Chugga, Chugga, Whoo! Whoo!
by Maureen Conlin
© 2018 Maureen Conlin

Hop on board the music train, as we chug on down the track.
Hop on board the music train, caboose is in the back!
Chugga, chugga, move along. Hear the whistle blow.
Chugga, chugga, move along. Here we all go.

When it's time for the train to stop, we hear the whistle blow
(Children make sound of train whistle).
Chugga, chugga, whoo! whoo! *(whistle sound)* Here we all go!

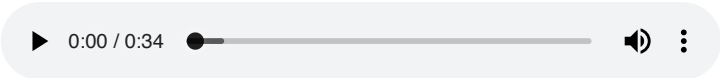
Gathering young children together to make a circle can sometimes be challenging. Once again, music creates a smooth flow as children sing themselves into the circle.



A Hand to Hold
by Maureen Conlin
© 2018 Maureen Conlin

Find a hand to hold and gather around
Find a hand to hold, make a circle big and round
As we join together, watch our circle grow
Round and around we go.

When children are wiggly and in each other's space, ask them to find their own "chicken space" so they can flap their feathers without rustling their neighbors. This is a fun way to have children find the space to prepare for a sitting activity.



Chicken Space
by Maureen Conlin
© 2018 Maureen Conlin

Flap your feathers, here we go *(Children flap arms like a chicken)*
Sometimes fast and sometimes slow.
Flap your feathers, find your space.
Chickens move in their chicken place.

If you're in your chicken pen,
find your space, cluck like a hen.
Flap your feathers before we rest.
Now sit down into your nest

Sitting for story time is another occasion for a transition activity. A fun and creative one is to ask the children to let the air out of the tire. Make the sound of the tire going flat (*Psssssssssssss! Psssssssss!*) and have the children slowly sit down on their bottoms as the air runs out.

When the time comes for children to stand up, ask them what would it sound like to pump up the tire so it's big and round and ready to roll. Choose one of their sounds for all the children to mimic as they pump up their tires.

So, it's full steam ahead with these suggested activities as children hop on board the transition train. They are "the little engines that could" on their musical journey.

---

1. https://childrensmusic.org../authors/maureen-conlin.aspx

Music With Older Kids

Rituals and Rhythms, Part I

by Brigid Finucane[1]

Until a few years ago, my public school teaching focused on kindergarten through third-grade general music. My organically crafted sequence teaches foundational elements through the Kodaly philosophies of "sound before sight," "prepare, present, practice," song and story, dance and movement activities. Classes are joyful, include rich opportunities for exploration and student participation, are responsive to the school calendar and culture, and looked forward to by the students—and by me!

After studying recorder in third grade, students have an option to join the band program the following year. A majority of students from each of the two grade-level classes trek down to the band room for their musical adventure twice a week, while non-band students (NBS) have unstructured time in their classrooms. The band teacher is beyond grateful that incoming students have a musical foundation, can read music, know the importance of practicing, and possess an understanding of *embouchure* (position of lips, tongue, teeth, facial muscles necessary to play a wind instrument) from their recorder work.

All was going well. Then came a disturbance in the force. Over the first year of band, the participation ratio shifted as students dropped out. Parents objected that there was no musical enrichment for the NBS. In response, shortly before the start of school two years ago, there was a request to teach fourth- and fifth-grade general music. I accepted without hesitation. I *loved* my third graders from the previous year and was excited to work with the older kiddos. Unfortunately, this feeling was not reciprocated by many of my incoming students. The NBS, as it turned out, were *fine* with unstructured time (and given the intensity of their schedules and the demands of their work, I could hardly blame them). The NBS classes also had a 1:2 girl:boy ratio, and many students had an elevated energy level (i.e., were jumping out of their skins).

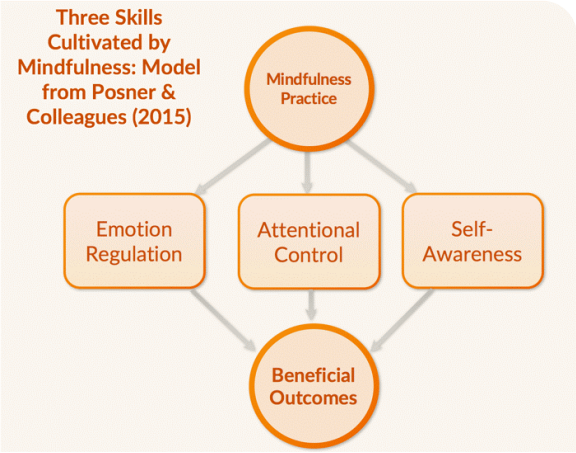
The first year was a challenge, especially my fifth-grade class. Interested students were outnumbered by those who were *too cool for school*. Due to band attrition, the class roster grew to over forty students as the year progressed. Energy levels often exploded in the service of pure goofiness. Growth spurts and hormonal shifts also contributed an unsettling undercurrent. Hard times. Eventually, through research, experimentation, and soul searching, and with support from music teacher friends, I learned and put in place content that (mostly) engaged the kiddos, including my hard cases.

Breathe

Rituals Rule. All classes, not only music, clearly benefit from defined beginnings and endings, as well as methods of transition.

During the first year, I started the class with a modified sun salutation[2] and several additional yoga poses as balance challenges. My fifth graders actually did pretty well (after initially resisting) and in many cases carried the practice home. Space limitations were a drawback, however, and prompted me to adopt another course of action.

Now I begin classes with a seated social-emotional learning (SEL) equal-breath exercise followed by a gathering chant. SEL practice allows students to peacefully and effectively transition from a careening journey down two flights of stairs into the music space. The activity's effects correspond to the mindfulness skills articulated by Posner's model (right).



(photo source: mindfulschools.org[3])

The SEL exercise consists of taking equal breaths while simultaneously drawing around, or outlining, one's hands. It is used at the beginning of every class. Months after implementing it, I found out that the technique is often used with trauma victims as a calming and centering technique. I learned it from Carla Tantillo, founder of Mindful Practices[4]. Her foundation is in Chicago, and I've been fortunate to attend many of her teacher-oriented workshops.

1. Sit with legs crossed in "singing position," which is achieved by placing both hands on your head, resulting in a relaxed but straight back and engaged core muscles. Float arms gently down without collapsing shoulder or body. Place hands in lap. Breathe slowly and deeply into your belly, rather than shoulder and chest area.

2. Raise one hand to chest level in front of body. Using the other hand's pointer finger, slowly draw, or outline your hand from the wrist up to the tip of the thumb while inhaling. Use even beats (try a slow count of 4). Exhale, using four beats, while drawing down the inner side of the thumb. Repeat with all five fingers.

3. Change hands and repeat.

Initially we worked in silence. Gradually I added music, making sure different genres and time periods were represented. I use the same piece two weeks in a row. Many times, my song selection is presented later during class as a vocal, movement, or listening excerpt.

If the energy level of the class is still elevated, I add body tapping to connect the kiddos to their bodies. Using a cupped hand, we gently but purposefully tap from the shoulder to the hand and back, switch hands and do the other arm. We progress to the legs, trunk, then to the head and face. We end by giving ourselves a hug, using crossed arms.

Honoka & Azita - Bodysurfing[9]

On occasion, I project music videos while drawing our hands. Sometimes showing videos is a heartrendingly beautiful and successful addition, but not always. At times the video reigns supreme. Case in point: at the end

of the year I gave the fifth grade, which had been studying ukulele all year, two choices for a SEL YouTube. Students overwhelmingly chose "none of the above," requesting one of their favorite ukulele performance videos, Honoka and Azita's "Bodysurfing[5]." Forget the SEL! I didn't mind. The class was in a happy place during and after watching.

Move

We followed the equal breath exercise with a gathering chant of indeterminate origins. We chant while seated, then stand and repeat. I've added simple movements to the chant.

Down is the earth.	(Drum the floor with both hands)
Up is the sky.	(Reach both arms overhead towards ceiling)
Here are my friends	(Hands, arms stretch out on either side of body)
And here am I.	(Point to your body. Optional: give a hug.)

When students stand and repeat the chant, the bending and stretching helps students connect to their body, the group, and the space in the room in a peaceful and positive manner. We repeat the chant from two to five times, depending on the needs of the class or what concept I want supported.

I vary the chant midway through the year by adding dynamics, for example, chanting it *pianissimo* then *mezzo forte*, or repeating sequentially to create an extended *crescendo*. I vary tempo and quality of movement by asking students to chant and move *largo, moderato, allegro*, or *presto*. Sometimes we even perform it backwards (always a hit, and it feels completely different) or silently (audiation).

Leave Happy

Class closure always ends with *sol-mi* repetitions and Curwen hand signs (CHS)[6], and a *coda* that has grown over this past year as kiddos contribute additional rhymes. On occasion, I'll invite those who want to sing the goodbye pattern as a solo to do so. After one or two singers break the ice, usually a sea of hands erupts, and it's a lickety-split process to go from one singer to another until everyone is heard.

Goodbye everyone.	*(sol-mi, sol-sol-mi)*	Students repeat (CHS)
I'll see you all next week.	*(mi-re-fa-mi-re-do)*	Students repeat (no CHS)
Cha cha cha.	*(do-do-do)*	Students repeat (CHS)
Ooh la la.		
Todah rabah.		
Chiquita.		
Banana.		
Chewbacca, etc.		

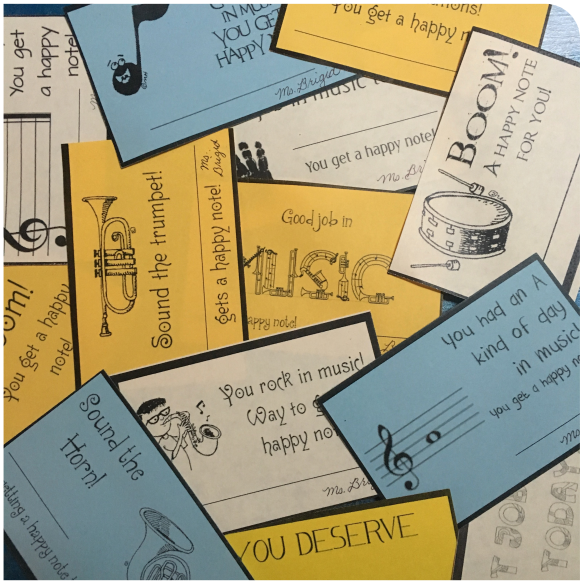
I sing the next phrase, "It's time for happy notes" with the same melody as "I'll see you all next week." What is a "happy note"? It's a rectangular magic ticket handed out at the end of class to two to four students who have distinguished themselves by participation, leadership, or an act of friendship or compassion during class. I stumbled upon the concept on a music educator's Facebook group, and scoured the Internet for more information. Enter the Teachers Pay Teachers site, Teaching Music in Joy[7], which offers a free download of sixteen happy note templates[8]!

Happy Notes

I started using happy notes in kindergarten through third grade, to rave reviews from kiddos, teachers, and parents. I kept a notebook where I jotted

down names for each week, so I could keep track of recipients. Everyone in the class received a happy note during the first semester. The second semester differed. Though I still kept track, students could be awarded multiple times. Happy note etiquette required that there be no sour grapes, and that the class congratulate the recipients.

After a month of school, I wondered how happy notes would work in the fourth and fifth Grades. No worries! My kiddos, even the curmudgeons, were wildly enthusiastic. I heard exclamations of "My brother got one last week," or "Cool," or "My sister brought one home a few weeks ago and was super-excited."


You get a happy note!
Sound the trumpet!
BOOM!
A HAPPY NOTE FOR YOU!
You get a happy note!
Good job in
You had an A kind of day in music
You rock in music!
Sound the Horn!
YOU DESERVE
Happy Notes

Eventually, I allowed a small group of students (a different row of six to seven students each week) to pick the recipients. They were reminded of their job at the beginning of class and took the responsibility seriously. Because two classes were combined into one large music class, the rule was that two happy notes would be given to each class. This worked well with two spectacular digressions:

1) The boys in one group only chose boys to award, and the girls rebelled. Each group handed out their gender-based decisions separately.

2) Perhaps emboldened by this event, a gang of seven decided that they could *each* hand out *two* happy notes, which they did in dramatic and hilarious fashion.

After reminding the class of the original rules and stipulating that happy note designation would revert back to the teacher if they weren't followed, we returned to the four-note plan.

My tips: enlarge the happy notes, print on a variety of colored paper, and sign each one before distributing. One fifth-grade mom confided that her daughter taped her happy notes over her bed.

In Part II, I'll share favorite rhythm and movement activities for this very active age group.

Until then, keep on singing!

---

1. https://childrensmusic.org/pass-it-on/authors/brigid-finucane.aspx
2. https://www.yogaplus.ph/media/
3. https://www.mindfulschools.org/foundational-concepts/integrating-mindfulness-social-emotional-learning-programs/
4. https://mindfulpractices.us
5. https://www.youtube.com/watch?v=O4u8n_CjUDY
6. https://www.classicsforkids.com/teachers/resources.php?article=hand_signs
7. https://www.teacherspayteachers.com/Store/Teaching-Music-In-Joy
8. https://www.teacherspayteachers.com/Product/Musical-Happy-Notes-276699#comments-and-ratings
9. https://www.youtube.com/watch?v=O4u8n_CjUDY

Pro Song

Bringing History to Life in Song

by Monty Harper[1]

This issue's theme has inspired me to write one more column on nonfiction songwriting. This time, let's see if we can *get on board* with some techniques for bringing history to life in an original song.

Today, we'll dig deeper in to focus on an angle I introduced in "Passionate People, Part II[2]." We'll look at what kinds of details to include and where to find them, and we'll touch on keeping it fun for the kids.

Probably the most common goal among the history songs I've heard is to help students memorize a list of facts. But in this column, I want to encourage a more ambitious, more meaningful approach.

History is more than names, places, and dates. History is the great story of humanity, and humans are driven by passion to what they do. To truly understand and appreciate history, we need to understand those passions, and what better way to express them than through song? An extraordinary history song should illuminate and celebrate the passions of the past, giving the listener a taste of what it was like to be there, making us feel the hopes and sorrows that shaped our story. A history song that moves the listener will inspire curiosity and further exploration.

To see how this might be accomplished through focus and angle, let's look at Jonathan Sprout's American Heroes series[3]. Sprout and his co-writers focus each song not just on a single historical figure, but on that person's defining quality. The chorus always keeps this focus simple and clear. Consider the opening lines of the chorus for each of the following figures.

For Walt Disney:

> Through the eyes of a child
> He could see what was fun

For Neil Armstrong:

> First man, first man on the moon

For ecologist Rachel Carson:

> Interconnected, one and all

Here's an excerpt from one of my favorite Jonathan Sprout lyrics, "Take a Ride" (Harriet Tubman):

> Be brave and just remember
> Dreams cannot be sold.
> I am reaching out to take you
> Where your chains have no hold.
> So, wish upon the North Star
> And you won't wish in vain
> If you climb aboard this freedom train.
>
> Take a ride. Take a ride.
> Take a ride on the Underground Railroad with me.

Of course, in all these songs, the details in the verses support the main idea of the chorus. But what kinds of details do we get? In "Take a Ride," we see no dates, numbers, place names, or peoples' names. "Underground Railroad" is the only phrase identifying the context of the song.

This approach allows the listener to focus on what made Harriet Tubman tick. All the lyrical content is about human emotion—what it feels like to be enslaved, to yearn for freedom, to help others.

Other Jonathan Sprout songs do sprinkle in facts and figures, but always in service of the main point, illuminating some fundamental quality about the hero in question. The goal is never to reproduce a textbook by including all available information.

Writing with focus allows you to restrict the flow of details in order to create a more meaningful song.

Another engaging aspect of "Take a Ride" is the song's angle. The singer is speaking through Harriet Tubman's imagined voice as she entreats the listener (an enslaved person) to join her on a ride to freedom. This song isn't just *about* Harriet Tubman, it *is* Harriet Tubman.

Here in Oklahoma in 2007, we celebrated our state's centennial, so I borrowed a fourth-grade textbook to see what topics I might write about. Big topics included the land run, the dustbowl, and the oil boom. But the textbook listed just the basic facts from a third-person point of view. To write from a different angle, I needed more details.

A trip to the library yielded a book called *Drumright! The Glory Days of a Boom Town* by D. Earl Newsom. This book helped me start to imagine what it would have been like to live in an oil boom town in the 1920s, and it gave me an angle for my song "Boom Town[4]." Still, while Newsom's book provided a wealth of dates, places, events, and information on how the oil business worked and how the town was built, almost none of that made it into the song.

Instead, "Boom Town" is written from the point of view of a young man celebrating the success of the town he helps to build. The chorus states the focus clearly:

> Boom town, boom town
> We're gonna build a boom town, baby

The verses are broken into short musical phrases with a driving beat to give a sense of the frenetic activity of a boom town. Details in the verses were carefully chosen to convey the main character's actions and attitudes in those exciting times:

> Big, big news, the kind I like
> Wildcatter made an oil strike
> I'm heading for the field to find out more
> Gonna take me out a lease on that reservoir

I don't explain what "taking out a lease" means, though it was detailed to death in the book. The words are used to give a flavor of the time and place. All the listener needs to know is this guy has plans; he's getting involved in prospecting for oil.

By the final verse, the brand new town is starting to feel like home:

> Twelve rooming houses, five pool halls
> Restaurants built with wood plank walls
> The future of our city burns bright and clear
> A man'll be proud to raise a family here

All these developments, including the "wood plank walls" of the restaurant are details from the book that serve to show how the town has progressed.

In the bridge, the man celebrates his good fortune along with the rest of the town:

> Derricks bloom like daisies, popping up all over
> Tanks are overflowing, spilling down the river
> Oil fills every plate, cup, and pitcher
> Everybody's busy; everybody's richer

Some of the images here may seem controversial. Today we'd see overflowing tanks spilling into the river as an environmental disaster. But to people at the time, this was a sign of prosperity; they saw oil in the river as cause for celebration.

I couldn't have my character criticize the oil spill and stay true to the angle of my song. I might've simply left this detail out since it clashes with modern sensibilities, but it seemed quite revealing about the mood of the time, so I wanted to use it. I trusted my listeners to understand that I'm not endorsing oil spills with the song. Indeed, the fourth graders I presented this song to were impressed that the people at the time "didn't know any better."

Writing from the point of view of the *bad guys* in history may not always be appropriate, but it can provide an instructive, unique angle. In one songwriting residency on "The Age of Exploration," I asked my fifth-grade students to choose angles for their songs that would put them into the situations they were studying.

One class wrote about the Spanish rule over the Pueblo natives from the Spanish viewpoint. Their angle was to write a recruitment song, tempting young Spaniards to come to the new world:

> New Spain is brimming with riches
> The natives will work while you slack
> They'll dig a mine for your silver and gold
> And they hardly ever fight back

Another class wrote the counterpoint to this song from the point of view of the Pueblo people planning their revolt in 1680:

> In the beginning we were fine, fine, fine
> Then came the Spanish saying mine, mine, mine
> They took away religion; they made us sing their song
> Very soon they're gonna be gone
> What-o, what-o rising rebellion!

Which brings me to one final point: when writing history songs for kids, don't shy away from finding the fun.

Starting in 1889, our federal government gave away unoccupied land in the Oklahoma Territory by having people literally race for it. This is how Oklahoma City and most of the surrounding towns were founded. To research this topic, I looked up local newspaper articles from the time, and it seemed to me these land runs were conducted in a rather circus-like atmosphere.

To convey this sense of whimsy and fun, I structured my song "Oklahoma Land Rush, 1889" around different methods people used to take part in the race—riding the train, sneaking in early and hiding in the bushes, or riding race horses, bicycles, or even hot air balloons (only rumored). The intro asks the question, "What's your plan of action when the buglers blow?" The verses are cumulative, listing each mode of transportation along with a corresponding sound effect and motion for audience participation.

Next time you're called upon to write about history, consider avoiding a third-person list of facts. Do some research, explore your options for focus and point of view, find the fun, and transport your listener.

---

1. https://childrensmusic.org../authors/monty-harper.aspx
2. https://childrensmusic.org/pass-it-on/columns/passionate-people-inspire-extraordinary-songs-part-2.aspx
3. http://www.jonsprout.com/cms/
4. https://montyharper.bandcamp.com/track/boom-town

Thoughts To Chew

Play?

by Peter Alsop[1]

I find myself chewing some thoughts uncomfortably these days. We are so lucky to do the kind of work we do! We play music for kids and families. We lift people's spirits with our songs. We bring laughter, joy, community, gentleness, and clarity to our audiences. Yet at the same time, I'm uncomfortable about a mean-spiritedness that's afoot in our world. It affects all of us.

I look into the future and see where we are headed, and it does not feel like a safe place for any of our children or grandchildren. It's clear that if we continue going in the same direction, we will end up where we're headed. That scares me. Many of us have these same concerns. How do we manage to keep our spirits up and play for children and families while this sword of Damocles hangs over our heads? It's hard to feel playful.

What exactly does that mean, *play*? When I play for (and with) my audience, I remember that playing with others involves interacting with someone without really knowing where our interaction will take us. Sometimes we play a game and we try to win, but when we truly understand play, we know that, win or lose, playing the game is why we're here. The process is more important than the outcome. (We're working on teaching this point to some of the dads in Little League baseball. It's getting better!)

People in our audience aren't there trying to win. We all come together for a communal experience that will lift each of us in some way. My *lift* is the hope that when my audience hears one of my songs, they discover some new tool for their toolbox that they didn't have before. Maybe there's an idea or perspective or some new information that can help them cope with one of the many difficulties that families face these days.

When we play with others—sing music or play games or tell stories or just play around—we create a place where we discover things, hopefully fun and useful things. But sometimes we try things that don't work so well. We run into blind alleys that just don't go anywhere. These playful excursions aren't mistakes because we don't play with any real agenda to accomplish. We're playing, and we find out that we don't want to go in that direction anymore. Good information to have! The process of playing provides us with unexpected opportunities to learn life skills about flexibility.

My friends Matt Weinstein and Joel Goodman wrote a book many years ago called *Playfair* about playing noncompetitive games. One of my favorites was called "Earth Ball," and we actually played it in college as a mixer between our

freshman class and the class just ahead of us. A giant six-foot inflatable ball painted like the planet Earth was placed in the middle of the football field, with the freshman on one side and the sophomores on the other side. We struggled to roll the ball across the opposing team's goal line to score a point.

So, you ask, "How was this play noncompetitive?"

Well, the game rules allowed anyone to switch teams at any time they wanted. If you felt sorry for the other team who was losing, or you just wanted to play longer, you could switch teams and push the ball in the other direction. It's flexibility in action, and a good lesson about not getting angry when things don't go your way. We were playing because it was fun. And of course, play can be serious too. Learning the skill of letting go of something can be a seriously important skill to have in our toolbox and useful in so many other areas of our lives.

How can we maintain our high regard for being playful with our audiences while we feel overwhelmed with fear about where our world is headed? Playing can seem like frivolous activity or even a luxury that we should not indulge in because everything around us feels dangerous and serious. My method of coping with this dilemma is to focus on activities I do for myself that help lift me out of my fears. When we do this, we find clues as to how we might play with our kids, parents, and teachers. I find that if I take some action that feels like I'm helping create a more caring world, I feel lifted and empowered. We might research and learn a song or story by someone else about a topic that's bothering us, or even write that song ourselves. Then we tell our audience about our concern, explain why we're doing the next song with them, and invite them to play with us and sing along. It's about building skills AND community. And it doesn't feel so lonely when there's a bunch of us folks all admitting that we'd like for things to be better. Here's a song I wrote for this very reason called "Stick My Neck Out!"

Stick My Neck Out!
by Peter Alsop
© 2010 Peter Alsop

Amy, the giraffe stuck her neck up so high,
She saw hungry lions hiding in a bush nearby
But Amy didn't tell her friends, she turned and ran away.
Now she feels awful, 'cause she acted that way.

So, Amy made a promise to speak up for little guys
Even if it's scary for someone her size
So, when Amy spots a carnivore, she does her thing
She sticks her neck out and starts to sing!

Gotta stick my neck out! Before it's too late!
Gotta stick my neck out! Co-co, co-communicate!
Gotta stick my neck out! When my friends are in a bind
Gotta stick my neck out! And say what's on my mind!

(repeat)

We're all animals, and we all need some help
We can sing out for the little ones who can't sing out for themselves!
So instead of eating others, let's share this world with them
Stick your neck out just like me! Be a vegetarian!

Gotta stick my neck out! To help a little friend
Gotta stick my neck out! Be a vegetarian!

If I'm a carnivore today, well, tomorrow that might end!
Gotta stick my neck out! If I'm gonna help a friend!

Now every kid knows when something doesn't feel right
We've been taught to keep our mouth shut and t'keep out of sight
Sure, it's scary to speak up when you're the only one
But if we all sing together, we can get something done!

Gotta stick my neck out! When something feels wrong.
Gotta stick my neck out! Gotta raise my voice in song!
Gotta stick my neck out! Not hang it in a bend.
Gotta stick my neck out! Get the violence to end.

Gotta stick my neck out! There's injustice in the land.
Gotta stick my neck out! It's time to take a stand!
Gotta stick my neck out! Not all crunched up and curled
Gotta stick my neck out! If we're gonna save the world!

If we stick our necks out all together,
Then we can save the world!

On Grow It at Home[2]

One might ask, "Peter, is playing a song to encourage kids to take some action when something feels wrong effective?" It's an interesting question, because for me, the answer is irrelevant. To which one might respond, "What? I don't even own an elephant!" (irrelevant = yer elephant—see? Playfulness!)

There's an interesting study that was done about forty years ago in which an anxiety assessment was given to a number of school-aged children who had been divided into two groups. One group had parents active in trying to stop the growth of nuclear weapons and power. The other group had parents who were not active. The results showed that children whose parents took any kind of action to stop the spread of nuclear activity had much less anxiety than the children of parents who took no action. Most important to me was that it made no difference if the activist parents' efforts were effective or not. The kids were simply less anxious because their parents were taking action to try to make things safer in their world.

In "Stick My Neck Out," Amy the Giraffe is a vegetarian, but does that mean all of us must be vegetarians? No! And we would never put anyone down for their food preferences. It simply opens the door playfully for discussion. Can we listen to others who believe or feel differently than we do? We are surrounded by such polarized ideas in the world today that we might like to play some songs that can generate an introduction or discussion about how we might hold two conflicting ideas in our heads at the same time, without having to make one right and one wrong.

By introducing this message and playing with it from our stage, we can create other "what if?" moments to share with the families that further illustrate this useful skill.

"What if a snake decided to eat its own tail?"

"What would broccoli say if it could talk to a vegetarian?"

"What could we do to stop someone from bullying other kids in school?"

When I play around with these kinds of ideas with kids, I often express obviously useless and incorrect information so they can correct me and come

up with their own, better ideas. And sometimes they have great ideas. And sometimes they're not so hot, so I might keep on playing with them. Like:

> "Okay, so you just want to throw the bully out of school, but *bully* is just another name that we give to that real kid. *(I take off one shoe.)* Like, the name of this thing here is a shoe, right?"
>
> (Right!)
>
> "But if I put it on my head,...it's not a shoe anymore, is it? It's a hat! Right?"
>
> (No! It's still a shoe!)
>
> "I don't know! You don't wear a shoe on your head, do you?"
>
> (No!)
>
> "But you wear a hat on your head, right!"
>
> (Right!)
>
> "So, this thing on my head,...maybe it's a hat now!"
>
> (Nooooo!)
>
> "You think it's still a shoe?"
>
> (Yessss!)
>
> "Okay but, maybe, it's a shoe AND a hat at the same time!"
>
> (No! It's a shoe!)
>
> "Hey! What if I put my hand inside of this, then it's not a shoe or a hat, it's a glove, right?!"
>
> (Noooo!)

When I fool around and play with kids like this, I want to explain that when someone bullies (verb) someone else they can be taught other ways to behave (verb). When we call them a name like *Bully* (noun/label), that limits them, because they are also a *Kid* (noun/label), and also maybe a *Victim* (noun/label) at home.

But before we go there, I want the kids to know there's some constancy in life, so I finally agree with them, and tell them that I'm only playing with them.

> "You kids know that I wasn't telling you the truth, right?"
>
> (Right!)
>
> "But I wasn't lying to you because we're only playing and you knew that. And playing is fun, as long as someone's not really trying to trick you. So, if you ever want to know the REAL truth, I will cross my heart and tell you the truth. I know this is really my shoe, cross my heart! So, you know I'm not playing or fooling around anymore."

And I don't ever fudge or play with that because I want children to trust me. If I ever tell a child or anyone something and I "cross my heart," it becomes very important for me to make sure I show up and keep my word to them. So even when we're playing, we can pass on lessons about trust, love, and respect. That's something that lifts my heart and moves the world in the direction of

being a less mean-spirited and more caring place for the people who will be here after us. Let’s keep on building this caring community!

---

1. https://childrensmusic.org../authors/peter-alsop.aspx
2. http://www.peteralsop.com/album/grow-it-home

Presidents' Message

by David Heitler-Klevans and Val Smalkin
CMN Co-Presidents

Dear CMN,

The second year of Co-Presidency proves that it is a great working concept. As you know, "president" is simply another word for "servant," and we have found serving jointly to be a joy. As we move forward, we are grateful to be entering the next year with a group of highly skilled and dedicated board members.

ADMINISTRATION: Our Administrative Director, Jane Arsham, is our center of gravity, as it were. Jane keeps our membership lists up to date, our bank accounts in order, makes sure our 501(c)(3) filings are done properly (with the advice of an attorney), rides herd on the BOD so we do our jobs (committee reports, fund-raising, membership, marketing, conferences, regional song swaps, writing Constant Contact messages). Without an excellent administrative director our group would fly apart. So be sure to thank Jane for her dedicated hard work.

FUNDRAISING: The Fundraising Committee, co-chaired by Tim Seston and Valerie Smalkin, are grateful to the membership for maintaining the same high level of participation and generosity as in previous years. Once again, thanks to graphic support by James Coffey, digital help from Carl Foote, songwriting by Dave Kinnoin, and several anonymous matching grants, our members contributed $9,085 in less than one month to CMN!

The Fundraising committee has found that Facebook Birthday Fundraisers are a great way to help CMN. You simply name "The Children's Music Network" as the 501(c)(3) you would like to support, and your friends can make donations directly through FaceBook! These can be highly successful as your friends surely want to support your cause on your birthday.

MARKETING: Alice Burba continues to grow our online presence via Facebook and Twitter. Facebook Live sessions have drawn viewers from around the world. Alice and her team have also targeted Facebook ads in the Great Lakes Region to help spread the word about the 2018 International Conference.

Another method of growing visibility is the new "Speakers' Bureau" launched with Jane Arsham taking the lead.

SOCIAL NETWORKING AND BLOG: Lily Emerson has taken over the helm in the realm of social networking with remarkable results: 2,205 Likes on Facebook. One post reached 3,090 in the first week of June 2018!

Tim Seston and his amazing stable of blog contributors provide a wide variety of informative and fun-packed blogs that are easy to share with your friends.

MEMBERSHIP: Bruce O'Brien has been working to develop a mentoring program for CMN members, recognizing that we ALL have experience and knowledge to share, and we ALL have areas in which we need to learn and grow, and above all, that our members are CMN's greatest resource.

As always, and this year with special emphasis, this committee continues to seek diversity in our membership in terms of age, geographic location, race/ethnicity, and roles played in the world of children and music (librarians, music therapists, children's hospital volunteers, and others). Special effort has been expended in the Great Lakes region where the 2018 International Conference will be held.

PASS IT ON!: All who contribute to *PIO!* will miss the effervescent Brigid Finucane who steps down as editor and up to editor emeritus. At the same time the talented contributors to our magazine celebrate Ginger Lazarus as the new Editor and Heather Taylor as Copy Editor. Remember, the content of *PIO!* (except for the songs) is completely open to site visitors, so please share the articles widely. They are informative, insightful, and interesting!

SONG LIBRARIES: Last year we added "Multicultural Songs for Children" to our song library thanks to Lisa Heinz and Carl Foote, and plans are underway for another category called "Best-Loved Tunes."

CONFERENCE: The 2018 International Children's Music Network Conference will be in... ta da! The Saw Mill Creek Resort in Huron, Ohio. In keeping with our goal to grow our diversity, the keynote speaker will be Tawnya Pettiford-Wates, PhD[1]. She will share "Why Are We Singing to the Choir"—an engaging discussion around who is the choir? Who is missing? If music is the *universal language*, how can we use it with more *universal* appeal? How can we sing out loud and clear? She will explore making choices about *songs with a past*.

This year's Magic Penny Award goes to Kim and Reggie Harris[2]. With creativity, deep knowledge, and beautiful voices, Kim and Reggie have taught and inspired generations of kids and adults to understand our past and what it means for us today. For over thirty years, they have been performing, teaching, writing, researching, and recording. They have an incredible repertoire of African American music, mixing both old and new freedom songs and spirituals to engage and educate audiences of all ages.

This year's Co-Chairs, Joanie Calem and Lisa Heintz, along with Jane Arsham and an army of volunteers, have planned wonderful workshops[3] geared to all who care about children and music.

Please join us! Find conference information and registration here[4].

LOOKING AHEAD TO 2019: We're excited to announce a new conference venue in Scottsdale, Arizona, thanks to Co-Chairs Alice Burba and Katherine Dines. Think Western and Multicultural.

It has been a joy to share our love for and commitment to CMN this year. We are grateful for the work and dedication of the board members, the fabulous advice and expertise shared on the forum, and, most of all, YOUR enthusiasm and support in celebration of the positive power of music in the lives of children (and all of us).

---

1. https://childrensmusic.org/conference/keynote
2. https://childrensmusic.org/conference/magic-penny
3. https://childrensmusic.org/conference/workshops

4. https://childrensmusic.org/conference/

You Gotta Sing When the Spirit Says Sing

The CMN 2018 Annual International Conference

by Joanie Calem

Every fall, the CMN Conference is a time of meeting new friends, catching up with old friends, relishing whatever weather we have, and swimming through a weekend of a whole lot of singing.

The 2018 Children's Music Network Annual International Conference will be at the Sawmill Creek Resort in Sandusky, Ohio, on Lake Erie. The hotel is a cozy place, with décor inspired by Native American tribes local to the area, as well as by the Arts and Crafts movement. The Lodge is home to a collection of historic artifacts, artistic representations, and recreations of Ohio's distant and recent past. There are nature trails and access to the lake, allowing close encounters with the birds that flock to the area in every season. And the food is incredible as well!

This year, the theme of the conference is *Diversity*, and how, in this era of angry public discourse, the Children's Music Network can make sure that we are truly maintaining an open tent to welcome one and all. Our keynote speaker will be Tawnya Pettiford-Wates, PhD. "Dr. T" comes to us with a wealth of experience in cross-cultural studies, theatrical and television performance, and commercial credits. She is currently on the faculty of Virginia Commonwealth University and is founder and director of The Conciliation Project[1].

As anyone who has ever attended a CMN conference knows, the Magic Penny Award is given to people who have demonstrated lifetime achievement in the field of children's music. This year's recipients are Kim and Reggie Harris. Kim and Reggie have been performing, teaching, writing, researching, and recording for over thirty years, sharing music and stories with both kids and adults, inspiring all generations to know our history and work toward a better world. We look forward to celebrating with Kim and Reggie and immersing ourselves in some of their most cherished songs.

This year, the conference theme song is an African American spiritual, *You Gotta Sing When the Spirit Says Sing.* As a zipper song, this spiritual can go in many different directions, but in its essence it expresses the human spirit's constant movement toward self-expression. At CMN conferences, singing is a community experience. This song is waiting for you to add some harmonies! One way to zip in something new into this song would be to sing, "You gotta dance when the spirit says dance." We will gladly use this song to build community right from the beginning of the conference with contra-dancing on Friday night.

As per usual, we will have too many wonderful workshops! The workshops will be divided into four tracks, with workshops for early childhood specialists, workshops for people doing music with audiences of all ages, workshops on the business of children's music, and our ever-popular song swaps. Please check out the full schedule[2] and workshop descriptions on the CMN website.

Be sure to bring your swimsuit, as there are both indoor and outdoor pools (weather permitting of course), and athletic wear for the gym. CMN members will also offer always-popular morning yoga sessions on Saturday and Sunday.

All of our tried-and-true CMN conference traditions will be present at the conference: a silent auction, sales tables, Glad Rags, and late night jamming. We look forward to singing and dancing with all of you!

---

1. https://www.theconciliationproject.org/
2. https://childrensmusic.org/conference/schedule

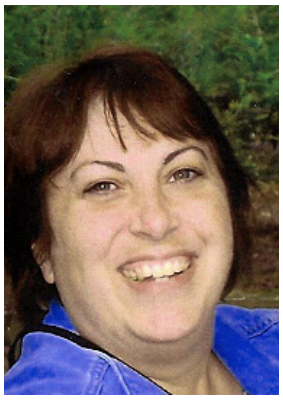
Faces to Know

Conference Committees

The CMN Conference provides countless opportunities for networking, socializing, professional development, and sheer joy. And it doesn't plan itself. A dedicated team of volunteers works year-round to make each conference successful and special.

Thanks to all the folks who are contributing their time and talents to this year's conference!

Joanie Calem /
Conference Co-Chair



Lisa Heintz /
Conference Co-Chair,
Regional Coordinator

Jane Arsham /
Registration &
Administrative Director

Carole Stephens /
Workshop Co-Chair

Marci Bernstein /
Workshop Co-Chair

Tina Stone /
Round Robin Co-Chair,
Newcomers Circle (Fri)

Tom Pease /
Round Robin Co-Chair

Kayte Deioma /
Photography

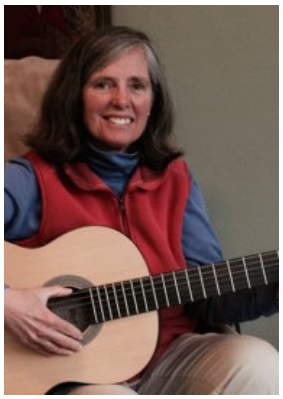
Sarah Goslee Reed /
Sales Table

Susan Picking /
Sales Table

Anna Stange /
Silent Auction

Liz Benjamin /
Silent Auction,
Newcomers Circle (Sat)

Deborah Van Kleef /
Glad Rags



Dorothy Cresswell /
Buddy Coordinator

2017–2018 CMN Board of Directors

A Photo Essay

Alice Burba[1]
Chandler, AZ

Amy Conley[2]
Milford, NH

Lisa Heintz[3]
Lewis Center, OH

David Heitler-Klevans[4]*
Cheltenham, PA

Alina Celeste Hevia[5]
Coral Gables, FL

Bruce O'Brien[6]
Altoona, WI

Dennis Ronberg[7]
Menlo Park, CA

Linda Ronberg[8]
Menlo Park, CA

Tim Seston[9]
Concord, MA

Val Smalkin[10]*
Cockeysville, MD

* Co-President

1. mailto:alice@songsforteaching.com
2. mailto:amy@amyconley.com
3. mailto:lisaheintz10@gmail.com
4. mailto:david2kind@comcast.net
5. mailto:info@alinaceleste.com
6. mailto:OBrienb612@gmail.com
7. mailto:dronberg@me.com
8. mailto:dronberg@me.com
9. mailto:tim@pagetoplay.com
10. mailto:val@sillygooseandval.com

Spotlight on Outgoing Board Members

David Heitler-Klevans

Hometown and Region:

Cheltenham, Pennsylvania, Mid-Atlantic Region. My original hometown is Ann Arbor, Michigan.

CMN member since:

Before I can remember! I think it is since 1990.

Joined CMN's Board of Directors (BOD):

2009, I think.

What you like most about CMN:

The people! The warmth, sharing, generosity and commitment to children and to making the world a better place of CMN members.

Why people should serve on the BOD:

Like the general membership of CMN, the BOD is made up of really great people who are tons of fun to be around. It is great to get a chance to know these wonderful human beings better, and to work alongside them to help CMN to grow and change while maintaining the things that we all love about the organization.

A favorite CMN memory:

Here's a couple: Bob Blue giving our twin sons rides on his electric scooter/wheelchair; mind-blowing conversations with Tom Hunter at the Nashville gathering/conference.

Favorite conference:

Do I really have to pick one? I have loved all of them, and I have been to practically every one, even back to when we just had a daytime Friday mini-conference piggybacked on the People's Music Network weekend.

Final thoughts?

I love CMN, and it has been such an important part of my life as well as being a crucial influence on my family. Actually, I think of CMN as being part of my family—the best, most inspiring bunch of aunts and uncles that my sons could have. When I need to restore my faith in humanity (which seems more and more difficult these days), I think of CMN.

Lisa Heintz

Hometown and Region:

Born in Iowa, but have resided in Ohio for over twenty-two years, most recently in Columbus; Regional Coordinator for Great Lakes region.

CMN member since:

2007

Joined CMN's Board of Directors (BOD):

2011

What you like most about CMN:

The integrity, commitment, compassion, willingness to share, and camaraderie of the membership.

Why people should serve on the BOD:

Every person has within them the power to make a difference in CMN in large and small ways, and I believe that each person should find a way to do that. Serving on the BOD is a wonderful opportunity to meet regularly with people who share a passion for CMN and wish to continue to grow and build the organization for the benefit of all. Also, unlike many BOD experiences, CMN is unique in that we operate by consensus. Everyone's opinion is heard and understood; you are never simply outvoted, regardless of the topic or situation. It is an invaluable experience in working and collaborating with others. And it's fun! We manage to make a lot of work lighter by all helping out and having a good time while we're at it.

A favorite CMN memory:

One of my first Round Robins was when Dave Kinnoin's cookies were auctioned off by Tom Pease with so much laughter and (faux) pressure! It was worth every dollar I donated—and the cookies rocked, which was truly the "icing on the cake" of my experience! :)

Favorite conference:

My very first conference: I was completely starstruck by seeing all my children's favorite artists in person! I will never forget sitting in a group with Sammie Haynes and thinking, *Oh my gosh, she's even nicer in person than her voice sounds on the CD!* And when she partnered with me for an activity during a session—without even knowing whether I was a singer, a drifter, a custodian—and she greeted me so warmly, I immediately felt at home. And it wasn't just Sammie—that sort of thing happened to me repeatedly that weekend. I am still awestruck by the incredible people in CMN, and I've met so many more people since that first conference.

Final thoughts?

I will miss the BOD tremendously, but I will always be a CMN supporter. You will find me volunteering in a few ways moving forward, primarily as Regional Coordinator for GL and as the Song Library coordinator. I value the efforts of my compadres on the BOD and know that they will continue the work that is so vital to our organization. CMN is in good hands!

Kim Wallach

(photo by Susan Wilson)

Hometown and Region:

Keene, New Hampshire, New England Region

CMN member since:

I have no idea!

Joined CMN's Board of Directors (BOD):

2011

What you like most about CMN:

The people, connecting through music and caring, sharing new ideas, and having fun while working!

Why should people serve on the BOD:

Get to know people better, put some of your ideas into action, and feel good about serving such a great organization.

A favorite CMN memory:

All my favorite memories involve some pretty spectacular group singing in harmony.

Favorite conference:

Whichever one I happen to be at.

Final thoughts?

I loved my time serving on the board, and would serve again in a heartbeat, once the other things in my life settle down. I'm in a huge time of transition!

New Sounds

compiled by Barbara Rice

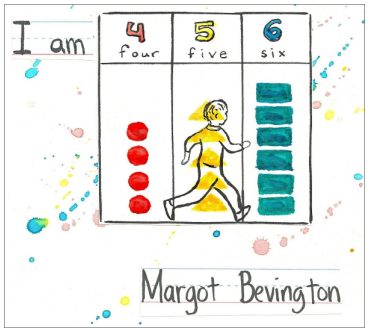
Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

Alison Cromie
Music for Everyone Under the Sun

To experience local singer/songwriter Alison Cromie perform for a group of kids is much like watching a favorite aunt whose silly, childlike joy is infectious. Kids laugh and dance. They eagerly take turns learning to strum her ukulele. Days later, even the adults may still be humming the catchy tune to "I Love Ice Cream." Now with the release of her debut album, *Music for Everyone Under the Sun*, Cromie hopes to give smiles and a love of music to even more kids.

"Music for Everyone Under the Sun" is simply fun. You'll hear lots of musical influences in Cromie's songs, from folk to show tunes and even a little vaudeville. "In addition to dancing and singing along, this first CD is meant to encourage kids ages two through eight to find a love of music," she confirms. Some of her songs are written from a child's perspective. "I wrote 'There's a Baby in My House' about that smelly new baby getting all the attention. 'Playing in the Sandbox' is about chilling in the sand with your favorite shovel and pail." She's thrilled that three of her songs have already been added to Rock the Cradle radio's catalog.

You can find Alison's debut album for sale on her website, www.alisoncromie.com[1], as well as other major music online retailers.



Margot Bevington
I Am 4, 5, 6

Imagination, creative problem solving, and finding your heart are the themes of this collection of twelve original songs for children ages four through six. This album celebrates the tremendous growth in creativity and empathy in this age group with a mixture of all-acoustic vocal layering, folk, rock, and classically inspired compositions. Clever lyrics combined with a unique sound make this an intriguing listen for both children and parents. The album is a winner of a 2018 NAPPA Award, as well as a Tillywig Parent's Favorite Product Award. CMN members Devin Walker adds on drum set for tracks 3 and 5, and John Cullimore adds vocals on track 9.

You can find *I Am 4, 5, 6* on Songs for Teaching, CD Baby and available for bulk purchase through Midwest Tape and CPI Distribution. You can also find the album as part of an *Early Learning Set*, which includes the coloring book and debut album by Bevington, *One and Two Is Three*, on Etsy.

For more information, visit www.inandoutoftheclouds.com[2].

Joanie Calem
Rainbow of Color

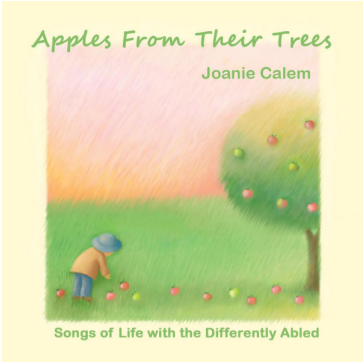
This is a collection of songs for infants and children through age ten with a focus on the wonderful opportunities present when we meet someone who is different than us. Different is not scary or bad. Through songs and stories, this CD is full of the joy of friendship and the invitation to broaden our ideas of what a friend is.

This collection of songs grew out of the work Joanie Calem does as a disability awareness and inclusion advocate. As she led more workshops on this theme, she created more songs to accompany the theme. Says Joanie, "I truly believe that when children are taught to love and accept, they will love and accept. As the old song from the musical South Pacific goes, 'You've got to be taught to hate and fear....' With a gentle reminder, children can be very kind and compassionate."

The song, "The Name of The Game," was written a few years ago for a fourth-grade class who grew so much over the school year in their ability to work things out when arguments arose. They decided to share the song at the end-of-year performance with a crazy and complicated choreography in order to allow each student a moment to shine in the middle of the stage. It is a song Joanie shares in teachers' workshops and community building workshops as well, as the dance is a great mixer.

Available from joaniecalem.com[3] and CD Baby.

Joanie Calem
Apples From Their Trees: Songs of Life With the Differently Abled



This is Joanie's second collection of songs for parents, teachers, therapists, and other family members who are living with and supporting individuals who are differently abled. With a combination of humor, pathos, and honest sharing, Joanie once again invites her listeners to a consideration of compassion and inclusion, regardless of a person's differences.

In workshops for teachers and workshops for communities learning to be more inclusive, Joanie focuses on explaining Sensory Processing Disorder, a condition that affects most individuals with autism and many others who do not have autism. The song "You Have No Idea" explains the condition and is often the show stopper in Joanie's workshops. When we realize that we really can never know exactly what another person is experiencing, we can perhaps be a bit more compassionate when someone is having a hard time.

Available from joaniecalem.com[4] and CD Baby.

Linda Boyle
The Forest Island: Songs of the Black Hills

A former Chicagoan who claims "dual city-zenship" between Chicago and the Black Hills, Linda was inspired by the beauty of *He Sapa* (in Lakota cosmology,

the heart/home of the Lakota, center of the universe) and the belief in sharing the stories of the flora and fauna, water and land resources, and important and beloved people and places of the Black Hills of South Dakota.

The sixteen songs include fourteen original songs and two traditional, with new lyrics by Boyle. Songs will appeal to young children as well as middle school kids. Linda's songs have an Old Time, Roots feel to them; the more narrative songs are ballads that double as lessons about wildlife, geology and natural resources. There are songs about several birds, trees, mammals, and the "Missouri River," which tracks the history and path of the river, its resources, tributaries, and path of the DAPL pipeline. It is a lesson about this great watershed and will be accompanied by many lessons about water, conservation, and maps in two companion booklets coming out this fall: *The Forest Island in the Grassy Great Plains Sea: Songs, Stories and Pictures* and *The Forest Island: Discover & Color*. For each song, there are lyrics, stories, lessons for grades two through eight, graphic organizers, beautiful color illustrations, and black-and-white line drawings for coloring by Linda's brother, Grant S. Boyle. Lessons include several content areas along with educational standards for reading, writing, vocabulary, the arts, math, science, and social studies.

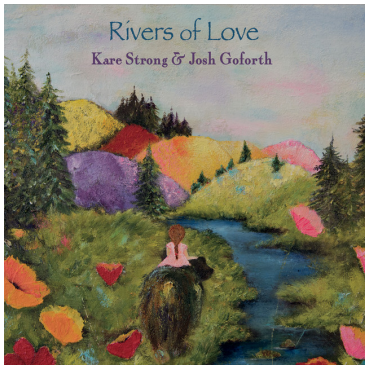
Purchase from Linda at www.lindaboyle.com[5].

David Meyers
10 Terrific Tunes

10 Terrific Tunes is a special CD. Each song is designed with a built-in guitar lesson for beginning players. Listeners can grab a guitar and jam along with the CD. The songs are performed, written, and produced by David Meyers of Rock On Music School[6] in Holmes, New York. Rock On Music School provides music lessons to children with autism and special needs. The ten tunes showcase a fun mix of musical styles including rap, rock, reggae, funk, and blues, using easy chord and open string patterns.

Interested? Contact David Meyers at dmeyers12531@gmail.com[7] or RockonMusicSchool.com.

Kare Strong/Kare Strong and Josh Goforth
Rivers of Love



Rivers of Love, from singer-songwriter Kare Strong and Grammy-nominated multi-instrumentalist Josh Goforth, captivates listeners young and old with fourteen original songs in the folk tradition that range from alluringly beautiful to irresistibly playful. *River of Love* has won many awards, including a Parents' Choice Silver Honor Award. This album is for families who like to sing along to songs about animals, friendship, nature, generosity, goodness, and love.

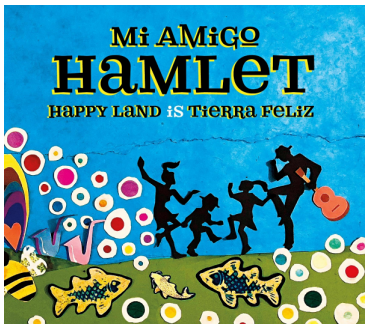
Kare Strong writes, "My beloved late father inspired me to make this debut album. He believed in me and in my songwriting and singing, and that made all the difference. There is nothing in this world quite like a father's love. I was over-the-moon fortunate that musical genius Josh Goforth was willing and able to be the captain of the ship. He turned my songs to gold through his exquisite instrumental accompaniment, his producing work, his showing me how to sing my own songs, the many lessons in songwriting I had with him, and his humble and generous heart.

Please find more information about the album and the artists at www.karestrongmusic.com[8].

Rivers of Love may be purchased at CD Baby.

Hamlet Meneses/Mi Amigo Hamlet

Happy Land Is Tierra Feliz



Parents and their children will enjoy listening to *Happy Land*. This CD is a playground of bilingual and educational musical journey, featuring songs that help children learn about days of the week, months of the year, colors, transportation, and more through a variety of Latin, rumba, and bossa nova flavors. Included also are songs written from a parent's perspective with loving touch and sweet melodies. Hamlet writes that inspiration for this album came from "the love for my two sons. This is my positive contribution to the national dialogue of immigrants who are making a positive impact in the lives of children to learn to love being bilingual."

Additional inspiration for the album came from his desire to promote his #BeBilingual life mission, as well as bilingual music programs, and continue helping educators, parents, and children to learn Spanish/English in a dynamic creative way. With this CD, Hamlet also hopes to show that life during and after cancer can be very meaningful.

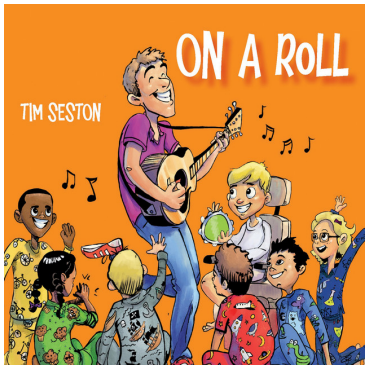
The name of the album, *Happy Land*, came as a result of a two-year-old student who could not pronounce Hamlet's name: "This student began calling me 'Hamland', then 'Hammyland', and finally 'Happy Land'." The entire album is an invitation to come together, sing, dance, learn, love. This is the first album in a series.

Produced with Grammy-Winner Dean Jones, of Dog On Fleas, this CD is scheduled to be released on September 21, 2018.

Available from www.miamigohamlet.com[9], Instagram: @miamigohamlet, and Facebook: www.facebook.com/miamigohamlet[10].

Tim Seston

On a Roll



As a musical storyteller, Tim Seston's style is warm and engaging. He is a skillful children's artist who has taken his lyrics from his life experiences. Tim's third and latest CD *On a Roll* inspires creativity and play while addressing some of the more challenging aspects of family life, and he tackles uncertainties head on. Tim's friendly vocals make some of the tougher concepts he sings about more accessible.

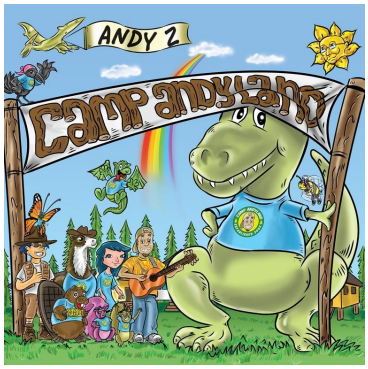
As a teacher and father of three boys, Tim spends a great deal of his time in the company of children, and he understands them. His title song immediately jumps into a subject that is close to his heart. "On a Roll" celebrates the adventures of his son who travels around in his wheelchair. He playfully uses the word "roll" in several different ways: to describe the motion of the chair, when things are going great, and as an alternative to a bagel.

Of particular note are three songs that were inspired by CMN. "To Be Kind" was written at the 2015 CMN conference in Zion, Illinois, after the keynote address by Stuart Stotts. Tim performed the original version with other members at the closing ceremony. "On a Roll" was written after a breakfast conversation with Andrea Green and Luke Seston at that same conference. "Rumble, Tumble, Grumble" was inspired by play between Tim's twin boys,

Luke and Owen, and CMN member Pat Sorn before a song swap in Tim's living room in Concord, Massachusetts.

Tim's CDs are available at Songs For Teaching[11], retail stores nationwide, and at www.[12]frompagetoplay.com[13].

Andy Zamenes/Andy Z
Camp Andyland



The instinct to tell a story while incorporating character puppets into performances for children is what led Andy Z. to the creation of an imaginary world that would be the backdrop for telling these stories, meeting the characters (a.k.a. residents), and taking kids on a destination-based musical adventure. So, *Andyland* was born, and he's been having a great time visiting with kids ever since!

Camp Andyland is the camp every kid will want to go to. It's filled with strikingly crafted pop songs for kids, with stick-in-your-head lyrics and catchy melodies, plus a memorable cast of characters that bring kids into Andy Z's world. This CD is an infectious collection of songs compiled from the popular *Andyland* series that takes kids on a destination-based musical adventure. Winner of the NAPPA, Tillywig Top Fun, and Creative Child CD of the Year awards—so far—this CD is for kids age four through eight, parents, and teachers. For more information, the CD has its own website: www.campandyland.com[14].

Available at CD Baby, Amazon, and iTunes.

Dan Crow
Kidz STEM Songz

After producing *Concoctions*, Dan Crow and his partners at KidzMusic found they wanted to further use of the arts to celebrate science. First, they found a wonderful animator and created the music videos. They introduced a delightful animated teen character named Anny Dallshouse to act as a mentor in the videos. Next, they brought in some of the terrific family music artists they've worked with over the years, many of whom are fellow CMN members. They want younger children to know how much they can enjoy science. However, the songs are great whether kids are interested in STEM (Science, Technology, Engineering, Math) or not.

This three-disc set is a compilation CD that employs the art of making STEM more fun through music (also called STEAM—the "A" is for the Arts), with the styles of music as different and engaging as the performers, and subjects as varied as the sixteen artists who present them. It includes Dan Crow's award-winning CD *Concoctions* and a DVD of five music videos starring a teen mentor who takes kids through a world of animated science fun.

Available at CD Baby and Amazon.

Dave Kinnoin/Dave & Randy (Dave Kinnoin & Randy Sharp)
Snorkel

What do you get when two hit songwriters collide for the third time? Another flight of clever, cheeky, laugh-out-loud, funny songs that can come only from the minds of Randy and Dave. Excellent production, lyrical wit, and clever word play are among the hallmarks of a Randy and Dave recording. There is so much going on that listeners want to hear it over and over to discover it all.

You have to hear this to believe it.

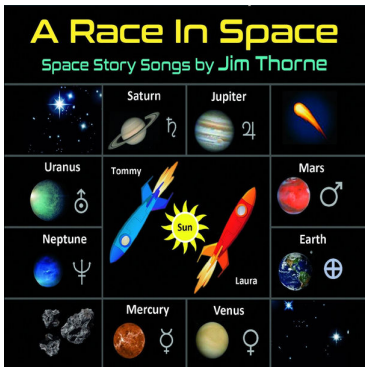
The title track came out of a discussion about how some words just sound funny. Randy's brother and Dave's friend, Steven Sharp, had a knack for entertaining kids and was known for stringing together words that didn't make any sense but always got a laugh because they just sounded funny. *Snorkel* is one of his go-to words.

They write: "We like the pure fun and challenge of coming up with new ways of being silly and going back to look at the world through a kid's eyes again. We started this adventure with *Calling All the Elephants*. By the time our second CD was finished, we'd already written most of the songs for the third, *Snorkel,* and now that that one is coming out we already have a pile of new songs for number four. We're just enjoying ourselves too much to stop."

This CD is for kids ages four through eight, parents, and teachers.

Available at CD Baby, Amazon, and iTunes.

Jim Thorne
A Race in Space

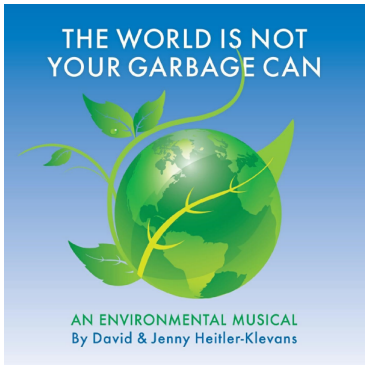


The songs on this album are written and performed by a real space scientist and singer/songwriter, Dr. Jim Thorne, and have been used for planetarium shows and NPR programs. These educational story songs continue the adventures of Tommy and Laura, future space travelers who explore the solar system. The album is designed for elementary science students and teachers who need to cover space science in their school programs. The lyrics of the songs address many facts that elementary science students can use for their Standards of Learning test questions, including the order of the planets in both distance and size. There are also a few songs just for the fun of it, but they are all about Tommy and Laura's space adventures.

Jim writes: "This album was inspired by a fourth-grade teacher friend of mine who asked me to write several songs about the order of the planets, the history of space exploration, and other supporting material to help her students with the standardized tests on the required Standards of Learning objectives in Virginia. The second track, 'Mission to Europa' is about a trip to an ice-covered moon of Jupiter and has been played on WXPN in Philadelphia, as well as used for a planetarium sky show. Tommy and Laura release a robot submarine to explore the ocean under the ice and look for signs of life. When I was an exchange scientist with NASA a few years ago, I worked on a similar proposed mission."

The album is available on CD Baby.

David Heitler-Klevans and Jenny Heitler-Klevans/Two of A Kind
The World Is Not Your Garbage Can: An Environmental Musical



David and Jenny of Two of a Kind have written an environmental musical for kids to perform. This musical features an original story and music, for grades five through eight. "Sloppy Joe" is a messy kid without much sense of responsibility who changes his ways with the help of friends and a school clean-up. Joe and his friends then work together to face a big environmental challenge in their community. Catchy songs, humor, and great messages make this a fun and valuable musical for kids to perform and to see.

"The World is Not Your Garbage Can: The Musical" is the soundtrack to David and Jenny Heitler-Klevans' new environmental musical for kids, with very talented kids singing the songs, backed by an excellent band. The complete score is included, with additional *sing-along* tracks. The CD includes award-winning songs "Treehugger" and "We're All In This Together." Additionally, "Magic Birds" is a silly new song for kids that David and Jenny just released as a single to download.

Available from twoofakind.com[15].

David Heitler-Klevans and Jenny Heitler-Klevans/Two of A Kind
Lead With Love

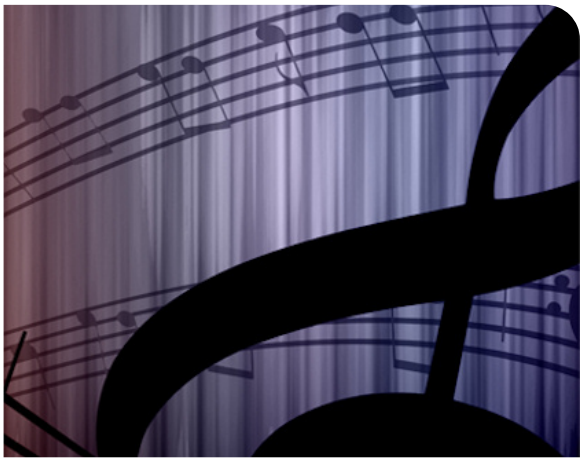
"Lead With Love" is Two of a Kind's first *grown-up* CD in twenty-six years. It features their sons Ari and Jason, their alternative folk quartet Acoustic Blender, and an excellent band of instrumentalists. The CD includes mostly original songs plus covers (of Melanie DeMore, Dido, John Prine, Peggy Seeger) and collaborations with other songwriters. The songs range from personal to political, with an emphasis on songs of resistance and resilience in the face of the current political landscape. It includes thirteen songs plus three bonus tracks.

Available at twoofakind.com.[16]

---

1. http://www.alisoncromie.com
2. http://www.inandoutoftheclouds.com
3. http://joaniecalem.com
4. http://joaniecalem.com
5. http://www.lindaboyle.com
6. https://rockonmusicschool.com
7. mailto:dmeyers12531@gmail.com
8. http://www.karestrongmusic.com
9. http://www.miamigohamlet.com
10. http://www.facebook.com/miamigohamlet
11. http://www.songsforteaching.com/store/music-cds-and-downloads-c-83.html
12. http://frompagetoplay.com/
13. http://frompagetoplay.com
14. http://www.campandyland.com
15. http://twoofakind.com/?post_type=albums
16. http://twoofakind.com/music-grown-ups

About *Pass It On!*



Pass It On! has scores of songs to sing: all are for children, some are by children; some are serious, others lighthearted. It offers in-depth interviews with performers, teachers, musicians, and storytellers—who have included children's music legends such as Ella Jenkins, Jean Ritchie, Pete Seeger, and Raffi—and columns, news, and information about using music in the classroom, the roots, history, and growth of children's music, and much more.

CMN members receive access to all issues of *Pass It On!* **Join Now**

Staff

***PIO!* Editor**
Ginger Lazarus
ginger.lazarus@gmail.com

Design
Kim Arden / Graphic Alchemy
kim@graphicalchemy.com

Copy Editor
Heather Taylor
blueheronimagesandwords@gmail.com

Technical
Carl Foote / Soliv Design
cfoote@solivdesign.com

Volunteer Staff

Songs Editor
Val Smalkin
val@sillygooseandval.com

Music In Bloom
Maureen Conlin
happynotes@aol.com

New Sounds Editor
Barbara Rice
berice@bitstream.net

Music With Older Kids
Bridget Finucane
gardengoddess1@comcast.net

Pro Song
Monty Harper
monty@montyharper.com

Let's Talk Tech
Alina Celeste
Alina@alinaceleste.com

Thoughts To Chew
Peter Alsop
peter@peteralsop.com
Stuart Stotts
stuart@stotts.com

Content Advisor
Bridget Finucane
gardengoddess1@comcast.net

How to Submit Something to *Pass It On!*

Articles
Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page.

Interested? Read our guidelines for submission to *Pass It On!*

Copyright

PASS IT ON!®
is the journal of
THE CHILDREN'S MUSIC NETWORK®
A Not-for-Profit 501(c)(3) Corporation
© 2018 The Children's Music Network
All Rights Reserved

Guidelines for Submission

Articles in this journal do not necessarily represent the views of the Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article.

Copyright ownership remains with the author, photographer, or other producer. Upon acceptance, you will be asked to sign a permission to publish form.

Articles
Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN. We ask that all articles:

- address topics of interest to CMN members
- in some way relate to CMN's mission
- be clear, concise, and reasonably well written

Articles should not promote a particular person, performing group, or product. Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint. We welcome photos, which will be published as space permits.

Send articles, lesson plans, photographs and their captions, to the *PIO!* Editor. Submission via e-mail is preferred.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us. In every issue we try to include:

- a seasonal song
- a song representative of cultural diversity
- a song on a topic that is in some way representative of CMN's mission

Songs should be submitted using Finale or in a lead sheet format. It is the responsibility of the submitter to provide a notated song. Also, please send an MP3 file or a recording: an audio link is provided to each song. Each submission should include the title of the song, all authors of words/music, and copyright date and name(s) of copyright owner(s).

Send songs to the Songs Editor.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page. The description is intended to give readers an idea of the content and style of your recording or book. Please do not send just a promotional sheet. Feel free to send a graphic of your album cover, too. Send descriptions of new releases to the New Sounds Editor.

Letters to the Editor
Letters to the editor may be sent to the *PIO!* Editor. Submission via e-mail is preferred.

Deadlines
For the Spring 2019 issue: January 1, 2019
For the Fall 2019 issue: June 1, 2019

The Children's Music Network